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THE THASIAN RELIEF DEDICATED TO THE NYMPHS AND TO APOLLON.

The relief discovered in 1864 by E. Miller in the island of Thasos, dedicated to the Nymphs with Apollon and to the Graces, at once obtained its fixed place in the history of Greek sculpture.¹ The importance of its inscriptions, too, for palaeography and dialectology as well as for mythology and certain details of worship, is generally acknowledged. On the other hand, no agreement has as yet been arrived at concerning the names to be assigned to the figures composing the relief.

It is well known that the relief consists of three blocks of marble, one of which is longer (2.10 m.), the other two showing a slight difference in length (0.92 and 0.83 m.) which originates in the wish not to divide a figure by the juncture of two slabs. The centre of the large block is occupied by a square niche framed like a doorway,² on the lintel of which runs the inscription Νύμφησιν καὶ πόλλωνι νυμφηγέτη θῆλυ καὶ ἄρσεν ἅμ βο(ύ)λῃ προσέρδε(ι)ν· ὅν οὐ θέμις οὐδὲ χοῖρον· οὐ παιωνίζεται. To the left of the niche stands Apollon holding a kithara and being crowned by a female; on the right, three other females are advancing toward the doorway. On one of the smaller

¹ The only good reproductions are those in RAYET, *Monuments de l'art antique*, pl. 20, 21, and in BRUCKMANN and BRUNN, *Denkmäler griechischer Skulptur*, pl. 61. Other engravings may be found, *Revue archéol.*, 1865, pl. 24, 25; *Archæolog. Zeitung*, 1867, pl. 217; OVERBECK, *Geschichte d. griech. Plastik*, 1⁽³⁾, p. 167, and elsewhere.

² One may compare the doorway on the pedestal of the Amyklaean Apollon (PAUS. III. 19. 3). A niche decorated in a later style, dedicated to the θεὰ Βασίλεια, with a deep ἐσχάρα within it, is still preserved in the antique temple of that goddess (ἑγ. Νικόλαος μαρμαρένιος) at Thera; see *Annali dell' Inst.*, 1864, p. 257, pl. B, 2.

blocks, three similar females are represented moving in the opposite direction, toward the right, thus forming a sequel to the female who is crowning the god. The other smaller block shows Hermes, easily recognized from his figure and attire, and behind him a female, both advancing toward the left; so that their place behind the three females of the main block is ascertained. On a listel at their feet a second inscription reads *Χάρισιν αἶγα οὐ θέμις οὐδὲ χοῖ[ρο]ν*. All the females are holding modest offerings in their hands.³

The discoverer himself without any hesitation gave the name of Muses to the eight females,⁴ a nomenclature contradicted by the inscriptions, according to which the chief figures must be the Nymphs with their leader Apollon, and a second place is assigned to the Graces. My own attempt at an interpretation, by taking the central niche as a point of separation and proposing to see, on the left of it, Apollon followed by four Nymphs, and, on the right, Hermes surrounded by four Graces,⁵ met with Fröhner's approval.⁶ Robert, accepting the principle of division, preferred to confine the name of the Graces to the group of three females nearest to the niche, and to call Artemis or Hekate the female who follows Hermes, an opinion suggested to him by the combined worship of Hermes, Artemis *πυρφόρος* or Hekate, and the Graces as *θεοὶ προπύλαιοι* at the entrance of the Athenian Akropolis.⁷ But there are two decisive reasons which prevent us from adopting these interpretations. In the first place, it would be very uncommon to give the precedence to the Graces and the second place to Hermes, while he usually serves as a guide and leader to similar groups of goddesses. Secondly, the inscription referring to the Graces begins

³ In the similar group of females on the Xanthian Harpy-Tomb, two are holding similar offerings, while the first is merely grasping her chiton and veil. This circumstance seems to show that a mother is followed by her daughters, and that this group is to represent the female members of the family, the male part of which is represented by the man, the youth, and the boy with his companions, on the three other sides of the monument.

⁴ E. MILLER, *Revue archéol.*, 1865, II, p. 439.

⁵ MICHAELIS, *Archæolog. Zeitung*, 1867, pp. 7, 8. The eventual explanation, that all the eight females might be Nymphs, was founded on Miller's assertion, that the smaller inscription, being by a different hand than that on the main block, might be a later addition, in which case we should not be justified to search for the Graces in the relief. But there is no sufficient reason for supposing two different hands (cf. FRÖHNER, p. 36).

⁶ FRÖHNER, *Notice de la sculpture ant. du Louvre*, I (1869), p. 38.

⁷ ROBERT, *Commentationes philologae in honorem Theod. Mommseni ser.*, 1877, p. 147.

only on the smaller block, below the figure of Hermes, and it seems but natural that the chief inscription, occupying the centre of the main block, should belong to all the figures represented on this part of the monument. These two reasons against the common distribution of the names were rightly urged by Rayet (p. 5), who moreover inferred from the *Χάριτες* of the inscription that one Grace could not possibly be sufficient.

All the former interpreters, most of whom had had no opportunity of examining the original marbles, thought the reliefs to be complete, with the exception that Fröhner had expressed a slight doubt in this respect, without insisting on it, however, or drawing any conclusion from it.⁸ Rayet first suggested that the one Grace should be completed by some companions now lost, and at once he pointed out that the three blocks could never have been placed on one line.⁹ In this case, he thought, the difference in length of the two smaller blocks would scarcely allow a plausible explanation, or at least would disturb the symmetry; besides, the listel beneath the feet of the figures on the main block runs on to the very ends of the block, while on the two smaller blocks it is cut off at one end at a little distance (0.05 m.) from the edge of the stone—any reproduction will make this clear. Supposing that a similar kind of ending had originally existed also in the main part of the representation, Rayet arrived at the conclusion that the remaining main block had once been joined to two lateral blocks, these three slabs forming one of the longer sides of a rectangle, to the shorter sides of which the two smaller blocks belonged so as to begin the return of the angles.¹⁰ Thus a kind of basement would be formed, covered with reliefs, which Rayet compares with the basement of the large altar of Pergamon. A slight sketch, in which I have assigned to the two smaller blocks the two possible positions which can be given to them, will at once show the impossibility of realizing this scheme (see *Figure 37*). Either the ends of the smaller blocks, which are mere joints, without reliefs or even a smooth surface, would be visible at the end of the longer side, as in *a*; or, as in *b*, the projecting listel would end at too great a distance from the

⁸ FRÖHNER, p. 38: *Admettons que rien ne manque à ces bas-reliefs.*

⁹ Also OVERBECK—*Gesch. d. griech. Plastik*, 1⁽²⁾ (1869), p. 153 (=1⁽³⁾ p. 168)—had spoken of a "broader front" and "two adjoining sides".

¹⁰ RAYET, p. 6: *les deux petits bas-reliefs étaient placés en retour d'angle, par rapport à la ligne des trois premiers, et formaient le départ des faces latérales d'un rectangle dont les trois autres constituaient l'un des grands côtés.*

corner of the supposed basement. It is clear, then, that neither of these positions could have been adopted by the ancient artist.

It is strange that Rayet should not have succeeded in making a right use of his correct observation. The abrupt ending of the listel at some distance from the end of the block does not imply the end of the relief, but, on the contrary, it indicates that this block was joined to another block, at a right angle, in the manner shown in *Figure 38*. It agrees with this view, that also in the field of the relief a narrow strip at the end of the block is left without sculpture. The solution of the difficulty is so obvious that no doubt it will have been found by most of those who have had an opportunity of examining either the original blocks, or one of those casts which the Direction of the Louvre Museum, on the instance of Mr. Sidney Colvin, has had the great kindness to have made and placed on sale. At Berlin, for instance, I have seen the casts arranged in the same way as proposed above; so that the three



FIG. 37.

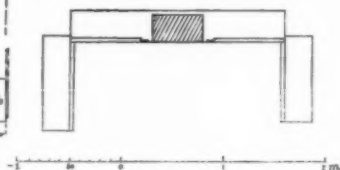


FIG. 38.

blocks did not form the border of a basement but rather the walls of a small courtyard in the background of which the niche formed, as it were, the centre of the sanctuary.

An examination of the casts goes, further, to prove that the joints of the three blocks on *both* ends are not smoothed but worked so as to require additional blocks. A sketch of the two ends which are usually considered to form the ends of the monument will show that this is not the case (see *Figure 39*). This circumstance fully proves Rayet's supposition, that behind the one Grace some similar figures are missing. Should we suppose that the missing blocks followed the same direction as the existing smaller ones, it would be impossible to determine the number of missing figures. But such an arrangement is not likely to have been adopted, for two reasons. If a longer row of blocks were to be formed, why should the single blocks have been made so small,

the main block showing that the nature of the material allowed the preparation of slabs of greater length? Moreover, the courtyard, measuring only 2.10 m. in width, would have formed a very narrow passage, and the niche at the bottom of the passage would have been of very difficult access to the worshippers, if the side walls of the courtyard had been of greater length.

I am therefore inclined to think that the original arrangement of the sanctuary was about as represented in *Figure 40*. Supposing the width of the two missing blocks which were to serve as corner stones to be a little greater than that of the three existing slabs, about 0.60–0.70 m., we shall get the necessary space to add to the one remaining Grace her two usual companions. On the opposite part, two additional females would bring the Nymphs to the number of nine. Such a number,

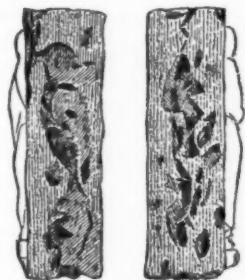


FIG. 39.

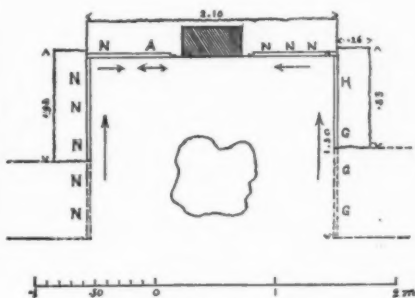


FIG. 40.

being three times the common number of grouped Nymphs, would appear the more suitable considering the near relations which exist between the Nymphs and the Muses, equally presided over by Apollon. Whether the front sides of the corner blocks also were adorned with figures, it may be a matter of doubt; suffice it to say, that the Nymphs and the Graces, also from a mythological point of view, form a well-harmonizing group which does not need any addition.¹¹

If the blocks, as Rayet felt persuaded (p. 2), had been arranged immediately on the ground, the niche which had to receive the simple offerings of the worshippers, like those held by the Nymphs and the Graces, would have been of rather difficult access, and the inscription

¹¹ Cf. O. JAHN, *Denkschr. d. Wiener Akademie*, XIX, p. 33.

on the listel at the feet of Hermes and the first Grace would have been entirely illegible. A modest socle, about one meter high, would have placed the niche, the reliefs, and the inscriptions at a convenient level, and a cornice¹² would have completed the architectural adornment of

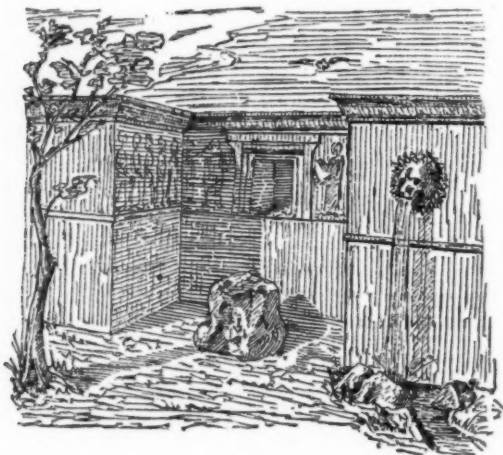


FIG. 41.

the little sanctuary, in the midst of which a simple altar, perhaps a square block or a *βωμὸς ἐπικεχωσμένος*, like those to be seen in the reliefs dedicated to Pan and the Nymphs,¹³ may have had its place. Finally, we may imagine a fresh spring in the neighborhood of the little Nymphaion (see *Figure 41*).

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¹² The upper surface of the blocks is not smoothed but prepared so as to receive another course of stones.

¹³ MICHAELIS, *Annali dell' Inst.*, 1863, p. 311; POTTIER, *Bulletin de corresp. hellén.*, 1881, p. 349.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
REPORT ON EXCAVATIONS NEAR STAMATA IN
ATTIKA.

[PLATE XII.]

While the excavations were going on at Dionysos (Ikaria) in November, 1888, Mr. H. S. Washington and Mr. C. D. Buck spent an afternoon in investigating some ruined churches near Stamata, a village situated to the north of Pentelikon about midway between Kephisia and Marathon. These churches seemed likely to yield interesting material, especially for the identification of one or two deme-sites. It was decided by the Directors of the American School to begin excavations at once, especially as Mr. Washington was ready to take charge of the work and generously provided the necessary money. Permission having been obtained from Mr. Heliopoulos, the owner of the land, and from the Greek Government, the work was begun on December 27. The present report is an abstract of Mr. Washington's notes.

The first site excavated was a small ruined Byzantine church, the *débris* of which were visible above the ground at Palaio-Stamata, about a quarter of a mile south by west from the present village of Stamata (see *AJA*, v, p. 105). Six days were spent in clearing the interior of this church down to the virgin soil, which was reached a few centimetres below the rough slabs of the pavement, and in making trenches in all directions from the outside walls. The church had three apses. As is generally the case with these Byzantine churches on ancient Greek sites, the material, collected indiscriminately from what was nearest at hand, consisted of stones of all descriptions, including pieces of sculpture and inscribed blocks. The lowest course of the wall of the north apse consisted of four cleanly worked stones, all of the same dimensions. Thickness, from front to back, 0.62 m. ; height, 0.49 m. ; inner circumference, 0.98 m. This gives an inner arc of 3.92 m. for the semicircle, and an inner diameter of 2.50 m.

SCULPTURES.

The following objects found on this site deserve mention.

I.—Torso of a female statue of Pentelic marble (PLATE XII); found built into the wall at the north end of the semicircular row of blocks mentioned above, upright and facing inward, 0.50 m. below the surface. Head, fore-arms, and all below the knees wanting, otherwise in a good state of preservation. Height, 0.98 m.; greatest width, 0.60 m.; thickness from chest to back, 0.35 m. Mr. Washington's careful description is as follows: "To judge from the drapery and the general appearance, a female figure is represented, though the breasts are not prominent. The small of the back is deeply hollowed, the thickness from front to back being here only 0.28 m. The chiton, which appears on the right shoulder and back, has its texture indicated by narrow wavy ridges, and is finished off, round the neck, by a smooth, slightly raised border 0.03 m. wide. It appears also below the himation, round the thighs, and shows, though not as prominently as the himation, the straight folds parallel to a central one. There are also indications of its having been held up by the right hand. The himation is supported by a strap passing over the left shoulder and under the right elbow. The himation is folded over this in short zig-zag folds, except at the back of the left shoulder, where the strap is smooth and uncovered. Below the strap the himation hangs, both in front and in the back, in stiff, straight, parallel ridges on each side of a central fold with slightly divergent edges, being carried further down at the sides of the figure. Part of it is draped over the left fore-arm and falls below in a stiff sheet, the space between this and the body being deeply undercut. The hair is represented by four curls in front and a square mass behind. Two curls fall in front of each shoulder. They are wavy and the texture is indicated by small ridges parallel to the general curves. In the back, the oblong plait of hair has almost square corners. It is in quite high relief (0.02 m.) and has a surface of fine wavy ridges." It was not possible for me to examine the statue during my last visit to Greece, and I must, therefore, for the present, leave it an open question whether the work is archaic or archaistic.

II.—Graeco-Roman torso of a youth: marble. Height, 0.60 m. Draped on the left side.

III.—Portion of a slab, 0.44 m. high, 0.39 m. wide, 0.14 m. thick, with a rough and much-worn relief. It represents a male (?) figure

with bare legs, extending his arm toward two smaller figures in front of him. The foremost of these figures is partly hidden behind a rounded object in higher relief, while, from the head to the outstretched hand of the larger figure, a circle is described by a slightly raised ridge, perhaps the edge of a shield carried on the left arm. No inscription is to be seen on this relief.

IV.—Fragments: (1) portion of an archaic, draped, female (?) statue: height, 0.60 m.; width, 0.17 m.; thickness, 0.22 m.; in bad state of preservation: (2) front portion of a life-sized, sandaled, right foot; several parts of small arms and legs: (3) part of a small akroterion.

On January 2, Mr. Washington began exploring a small hill, covered with loose stones and a few plain Byzantine columns, about $\frac{3}{4}$ of a mile N. E. of Stamata, a few minutes to the right of the Marathon road. This hill, as well as some ruins near it, is known to the peasants by the name of Amygdales. A Byzantine church was laid bare, but without much result. In one corner there was found part of a 16-channeled Doric column, 1.20 m. high, 0.38 m. across the broken upper end.¹ A late Doric capital was also found. Four Ionic capitals of good style, one larger than the others, were found here. The circle of the larger capital is 0.38 m. in diameter, while the other three measure 0.32 m.; height of the larger, 0.14 m., of the smaller, 0.12 m. Two marble vases, 0.20 m. high, with an upper diameter of 0.39 m., were on the same site. A slab with an amphora in relief was found among the loose stones on the surface. The church was paved with slabs, none of which bore reliefs or inscriptions.

Digging was also carried on in a small square building on the same site, and a trench was dug at the church at Palaio-Stamata, but with no further result.

CHARLES WALDSTEIN, *Director.*

¹ In a small ruined church across the Marathon road, about five minutes to the north, are two pieces of Doric shafts which correspond exactly to this one, but are a little longer.

INSCRIPTIONS.

The following inscriptions were found in the first church described above. The measurements were taken by Mr. Washington.

I.—Rectangular marble block, with mouldings at top and bottom, and a small hole in the upper surface near the front. Height, 0.82 m.; breadth, 0.91 m.; thickness, 0.72 m. Height of lower moulding, 0.08 m., of upper moulding, 0.17 m.; thickness of each, 0.08 m. Height of letters, 0.02 m.

ΑΛΛΙΠΓΟΣΞΓΛΘΦΥΞΑΦΡΟΔΙΤΗΤΟΝΔ...ΟΙ

Apparently a hexameter verse. Mr. E. A. Gardner suggested

Κά]λλιππος Πλωθεὺς Ἀφροδίτῃ τόνδε [ἀνέ](θ)[ηκεν,

which is probably right. For the rather unusual use of τόνδε alone, referring to a statue above, compare Löwy, *Inscripfen griechischer Bildhauer*, Nos. 47, 50.

The inscription may date from the fourth cent. B. C.

II.—Rectangular marble base without mouldings. Height, 0.34 m.; breadth, 0.625 m.; thickness, 0.61 m. In the middle of the upper surface there is a shallow cavity, 0.46 m. long by 0.35 m. wide. Height of letters, 0.025 m.

ΑΛΙΑΞΚΑΛΛΙΟΥΠΛΩΘΕΙ
ΑΝΕΘΗΚΕΝ

Κα]λλίας Καλλίου Πλω[θ]ε[υ]ς
ἀνέθηκεν

The inscription may date from the third century B. C.

III.—Rectangular marble base without mouldings. Height, 0.435 m.; breadth, 0.65 m.; thickness, 0.63 m. On the upper surface, back of the middle, there is a shallow cavity, 0.42 m. long by 0.38 m. wide. Height of letters, 0.019 m.

ΑΡΙ...ΩΝΓΛΩΟΕΕΥΞΑΝΕΘΗΚΕΝ

Ἀρι[στί]ων Πλω(θ)εὺς ἀνέ(θ)ηκεν

The inscription may date from the third century B. C.

The foregoing dedications, taken together, afford almost convincing proof that the deme of Plotheia had its deme-seat near the site of this church.

IV.—Rough boundary-stone, rounded and smoothed on one side. Height, 0.35 m.; breadth, 0.12 m.; thickness, 0.11 m.

ΔΡΟΞ
Γ

There are two or three illegible characters after the Γ.

F. B. TARBELL.

PAPERS OF THE AMERICAN SCHOOL OF CLASSICAL
STUDIES AT ATHENS.
DISCOVERIES AT PLATAIA IN 1889.

I. A NEW FRAGMENT OF THE PREAMBLE TO DIOCLETIAN'S EDICT, "DE PRETIIS RERUM VENALIUM."

The preamble to Diocletian's Edict *De Pretiis Rerum Venalium* has been known hitherto from two copies, one (A) found in Egypt and brought in 1807 to Aix in Provence, where it is now preserved in the museum, the other (S) still *in situ*, inscribed on the wall of a Roman edifice in Stratonike in Karia. The latest and best editions of these two inscriptions are given by Waddington in *Le Bas, Voyage Archéologique*, vol. III, pp. 145 ff., and by Mommsen in the *Corpus Inscriptionum Latinarum*, vol. III², pp. 801 ff.

In the course of the excavations carried on at Plataia in April 1889, by the American School of Classical Studies at Athens, under the direction of Dr. Waldstein, there was found, in the most western of the ruined Byzantine churches situated within the walls of the northern half of the city, a marble stele, bearing an inscription which proved to be a fragment of this preamble. The stone formed part of the pavement of the church, the inscribed face being uppermost, and the upper end, including part of the inscription, being imbedded in the wall. The back is rough. There are traces of an original moulding on the sides and front, but this has been hacked away, with the result of totally obliterating the first line of the inscription. On the right-hand side about half of the letters have been worn away, as if by the tread of feet. As this is true of the part imbedded in the wall, the stone must have been used, but in a different position, in the pavement of an earlier building. When found, it was broken irregularly across the middle. It has since been conveyed to Athens, and is now in the National Museum. In the course of transportation two small

pieces were chipped off and lost, one containing the last twelve letters of line 34, as given in our text below, the last eleven of 35, and the last three of 36; the other containing the first letter of 49, the first two of 50, the first two of 51, and the first three of 52. Mr. Rolfe's copy and squeeze were made at Plataia; Mr. Tarbell's, at Athens.

Length of stele, 1.35 met.; width at bottom, 0.835 m., at top, 0.80 m.; thickness, 0.18 m.; height of letters, 0.006-0.013 m.

Specimen letters; rare forms in ():

Λ(λ), β̄, β̄, c, δd(ΔΔ), ε, f, §, h, l(ℓ_{twice}), l, m, nn, o, p, q, r, γγ, τ, υ[^vafter γ], x

With the help of the two copies of this text previously known (*A* and *S*), the original contents of our stone can be restored. Letters between parentheses, (), are those which appear on this stone, but not on *A* or *S*; those in italics and not between brackets, [], are either lacking in our text and supplied from *A* or *S*, or substituted from *A* or *S* for the reading of our text; letters between brackets, [], are conjectural restorations, *i. e.*, do not appear on any of the three stones. In the latter no great confidence can be felt; in no case where a gap in *A* and *S* has been filled by the Plataian copy has the conjecture of a previous editor been exactly verified. In numbering the lines, the original first line has been counted. The sign § is used to indicate uncut spaces. Three of these (those in lines 12, 28, 44) are in the legible portions of the inscription, and all correspond with similar vacant spaces in *A*. We have therefore assumed that, if our inscription were complete, the correspondence would hold throughout, and have inserted, on the testimony of *A*, the sign § in lines 18 and 24. We have inserted it also at the beginning of lines 40 and 52, where *A* fails us, because the number of letters in the preceding lines is insufficient to fill the space. It will be seen that we thus get a § at the beginning of every sentence, except in line 6, where there is no evidence for one (though one is not impossible, the size and distribution of letters being irregular), and in line 35. Nothing was inscribed below line 55, and the remainder of the preamble must therefore have been on a second stele.

FRAGMENT OF THE PREAMBLE TO DIOCLETIAN'S EDICT. "DE PRETIIS RERUM VENALIUM,"
DISCOVERED AT PLATAIA IN 1889.

- MUSGRATULARILICETTRANQUILLORBI STATU^{CA}
 PTERQUAMSUDORELARGOLABORATUMEST^{CA}
 ETROMANADIGNITASMAIESTASQUEDE DERATUTNUS^{TE}
 *5. PRAETE RAPINASGENTRUMBARBA IPSI PLACID^{CIAD}
 SUNDATA IETEMDIBITUMIUSTICIAEMUNIME CAEPIAMUS
 BIFINAEPR SITOARDATAAUARITIADESAEUIENSQUISINE ECTOGENI
 UELMENSIBUSAUTDIEBUSSEDPHENHORISIPSISQUEMOM SA
 TINATALIQUAEONTINENTIAERATIOFRENARETUELSIFORTUN
 10. BACCANIDILIGENTIAMQUAPESSIMEINDIESEIUSMODISURTAETAEIAC
 DERELICTUSLOCUSUIDERETURCUMDETESTANIAM
 MUNISANIMORUMPATIENTIATEMPERARET SEDQUI
 NECESSITUDINISAHBEREDILECTUMETGLICENTISABAR
 RELIGICAPUDINPROBUSETINMODESTUSEXISTIMATUP
 15. AMUOLUNTATESTITUIADQUAEULTRAQUONIUERENO
 EXTRAEMATRAXERUNT CUNUENITPROSPICIENTIBUSN
 TERUENIREIUSTITIAMUTQUODSPERATUMDIUHM/
 PERAMENTUMREMDIISPROMISIÖNISNUSTRAETCUNF
 OMNIUMCONSCIENTIAMRECOGNOSCITETIPSARUMR
 20. CEPECONSILIAMOLIMURAUTREMEDIAMNUENTACOHIB
 ISSIMISDEPRAEHENSADILICTISIPSASEEMENDARE
 AREDIREPTIONISNOTASACUMMUNIBUSIUDICI
 EINPEIORAPRAECIPITESETINPUALICUMNEFASQUA
 GULESETHUNIUISISREOSATROCISIMAEINHUMANI
 25. AMDIORERUMNECESSITATEDESIDERATAPRORUMPI
 BOAUTSUPERILLOUMMEDILLAENUSTRAEINTEUEN
 TURQUITANNORUMRETICENTIAMNUSTRAMI

- LUERUNT QUISENI MADEO OATUMS IPECTOR
 POSSITIN MONONSERITINUENALIBUSRE
 30. CONVERSATIONEMTRACTANTURINTANTUMSE'
 RAPIENDINE RERUMCOPIANECANNORUMUERTATIB
 OFFICIAEXERCITUS HABENTDUBIUMNONSITSE
 SASCEPESTATISQUAEACAPIARENEQUEINIQUITATISUA
 SUPERISINDRIBUSARUAFELICIAUTQUIDETRIMENTL
 35. DANTIAMBREBUSPROUENIREETQUIBUSSENPERSTUDIUM
 PUALICAEFELICITATISFLUENTIAMSTRINGERERUR
 EINSTITUTORUMOFFICISNONDINARIQUISINGULIMA
 TIMEXPLEREPUTUISSENTCONSENCTENTURPECUL
 RUMADARITIAEMODUMSCATIIPROBINCIALESNUSTRI
 40. SEDIA METIAMIPSASCAOSASQUARUNE ESSITASTAMDE
 .AREDEBEMUSOTQUAMBISDRSI' OACOTOORBAAE
 FACTOPOTIUSDROTOELARIUSTIORTAMENINTEPL
 TISSIMIHOMINESMENTIORNSUARUMINDOMITASCUPII
 TURACNOSDEBE QUISERGONESCIAUTILITAI
 45. EXERCITUSNOSTROSIDIRIGICOMMUNISOMNIUMSA
 MNIITINEREA NIMOSECTIONIS OCCURRERE PRAETIAUI
 TAEXTORQUEREUTNOMINAE STIMONISETFAC TIE X
 INTERDAMDISTRACTIONEHUNISREIDONATIBUMILIT
 TINENDOSEXERCITUSCOLLATIONEDETESDANDIS
 50. SSEMILITIAESUAEE TEMCRITUSLAORES MILITISNOSTRISE
 IDEPRAEDATORESIPSUSREIPUBLICAETANTUMINDIESRAPIANTQUANTUMHABER
 HISOMNIBUSQUAESUPRACONPREHENSASUNT IUSTIACMERITOPERMOTICUMIAMIPSAHU
 DERETURNONPRETIAUENALIU MRERUMNEQUEENIMFIERIDIUSTUMPUTATORCUMPLU
 BIN CIAEFELICITATAEOPTATAEUILITATISETUELUTQUODAM AFLUENTIAEPR
 55. MODUMSTATUENDUMESSE CENSUAMUSUTCUMUISALIQACARITATISEMERGERE,

TEXT.

- Fortunam reipublicae nostrae, cui iuxta immortales deos bellorum memoria quae feliciter gessimus, gratulari licet tranquillo orbis statu et in gremio altissimae quietis locato, etiam pacis bonis, propter quam sudore largo laboratum est, disponi fideliter atque ornari decenter, honestum publicum et Romana dignitas maiestatesque desiderant, ut nos, qui benigno favore numinum adstantes de fundatam quietem debitis iustitiae deservimus. Etenim si ea, quibus nullo sibi finae proposito ardet avaritia desaevis, quae (or qua) sine respectu generis humani, non annis modo vel mensibus aut diebus, sed paene horis ipsisque momentis ad incrementa sui et augmenta festinat (or tinant) aliqua continentiae ratio frenaret, vel si fortunae communes aequo animo perpêdi possent hanc de-
 10. di relictus locus videretur, cum detestandam immanitatem conditionemque miserandam communis animorum patientia temperaret. § Sed quia una est cupido furoris indomiti nullum communis necessitudinis habere dilectum, et gliacentis abarbitrae ac rapidis aestuantis ardoribus velut quaedam religio apud improbos et immodestos existimatur in laevandis fortunis omnium necessitate potius quae
 15. extrema traxerunt; convenit prospicientibus nobis, qui parentes sumus generis humani, arbitram rebus imperantium remediis provisionis nostrae conferatur. § Et huius quidem causae, quantum communis omnium conscientia recognoscit et ipsarum rerum fides elinuat, paene sera prospectio est, dum haec
 20. e aperi consilia molimur aut remedia inventa cohibemus, ut quod expectandum fuit per iura naturalia, in gravissimis depravata delictis ipsa se emendaret humanitas; longe melius existimantes non ferendae direptionis notas a communibus iudiciis ipsorum sensu atque arbitrio submoveri, quos cottidiegulis et universis reos atrocissimae inhumanitatis gravis noxa deciderat. § Ad remedia igitur
 25. bo aut superfluo medellae nostrae interventus vel apud improbos levior aut vilior estimatur, qui tot annorum reticentiam nostram praeceptionem modestae sentientes sequi tamen no-*

- luerunt. § Quis enim adeo obtinui pectoris et a sensu humanitatis extorris est, qui ignorare possit, immo non senserit in venalibus rebus, quae vel in mercimoniis aguntur vel diurna urbium conversatione tractantur, in tantum se licentiam diffusisse pretiorum, ut plane eiusmodi homines, quos haec rapiendi nec rerum copia nec annorum ueritatibus nitigaretur, ut plane eiusmodi homines, quos haec officia exercitos habent, dubium non sit semper pendere animis, etiam de siderum motibus inundari-
sas tempestatesque capere, neque iniquitati sua perpeti posse ad spem frugum futurarum abunde super(is in)ri)bus arva felicia; ut qui detrimendum sui existiment caeli ipsius temperamenti divina, ac publicae felicitatis affluentiam stringere rursusque anni sterilitate de seminibus iactibus, adque institutorum officis nudinari; qui singuli marinis diuitiis disfluentes, quae etiam populos adfatu-
rum abarritae modum statui, provinciales nostri, communis humanitatis ratio persuadet.
30. § Sed iam etiam ipsas causas, quarum necessitas tandem pro[icere nimis] diu prolatam patientiam compulsi, expli-
care debemus, ut—quibus difficile sit toto orbe arariliam scientiam speciatim argumento vel facto potius revelari—iustior tamen intellegatur remedium constitutio, cum intempera-
tissimi homines mentium suarum indomi(tas cupi)[dines design]atione quadam et notis cogen-
tur agnoscere. § Quis ergo nesciat utilitatibus publicis insiditricem audaciam, quacumque
45. exercitus nostros dirigi communis omnium salus postulat, non per vicos modo aut oppida, sed in o-
mni itinere animo sectionis occurrere, praetia venalium rerum non quadruplo aut octuplo, sed i]-
(ta extorq)uere ut (nomina estim)[at]omis et facti explicare humanae linguae ratio non possit? denique
interdum distractione huius rei donatibo militum stipendiorum cedere? ut [universam me]-
tinendos exercitus collationem detestandis qualeslibet diripientium cedere? ut [universam me]-
50. (sem m)ilitiae suae et emeritos labores milites nostri sectorius omnium conferre videantur, quo
depraedato(res) ipsius reipublicae tantum in dies rapiant, quantum habere s[istat]uant.
§ His omnibus, quae supra comprehensa sunt, iuste ac merito permoti, cum iam ipsa humanitas deprecari vi-
deretur, non pretia venalium rerum—neque enim fieri id iustum putatur, cum (p)lurimae interdum pro-
binae felicitatae optatae vilitatis et velut quodam affluentiae privilegio gloriatur—sed
55. modum statuendum esse censuimus; ut, cum vis aliqua caritatis emerget—quod diu omen averteret!—

TRANSLATION.*

The national honor and the dignity and majesty of Rome demand that the fortune of our State—to which, next to the immortal gods, we may, in memory of the wars which we have successfully waged, return thanks for the tranquil and profoundly quiet condition of the world—be also faithfully administered and duly endowed with the blessings of that peace for which we have laboriously striven; to the end that we, who under the gracious favor of the gods have repressed the furious depredations, in the past, of barbarous tribes by the destruction of those nations themselves, may hedge about this peace, established forever, with the defences which justice demands. For, if those practices by which raging avarice, that knows no bounds, is inflamed, an avarice which, without regard for the human race, not yearly or monthly or daily only, but almost hourly and even momentarily, hastens towards its own development and increase, were checked by any spirit of self-restraint; or if the common weal could with patience endure this reckless madness, by which, under its unhappy star, it is from day to day outrageously wounded; peradventure there would seem to be room left for shutting our eyes and holding our peace, since the common patience of men's minds would ameliorate this detestable enormity and pitiable condition.

But, since it is the sole desire of untamed fury to feel no love for the ties of our common humanity; and since among the wicked and lawless it is held to be a religious duty, as it were, of avarice which grows and swells with fierce heats, in harrying the fortunes of all, to desist of necessity rather than voluntarily; and since they whom extreme poverty has driven to a sense of their most wretched condition cannot longer keep their eyes shut; it suits us, who are the watchful parents of the whole human race, that justice step in as an arbiter in the case, in order that the long hoped for result, which humanity could not achieve by itself, may be conferred on the common disposition of all by the remedies which our forethought suggests.

And of this matter, it is true, as the common knowledge of all recognizes and indisputable facts themselves proclaim, the considera-

*The style of this preamble is in the last degree verbose and obscure; *à peine intelligible dans certains passages*, as Waddington says. There are some clauses which we do not pretend to understand. We have had the benefit, in our translation, of several suggestions from Professor J. B. Greenough, who is, however, in no way responsible for our work.

tion is almost too late, since we form plans or delay discovered remedies in the hope that, as was to be expected from natural justice, humanity, detected in most odious crimes, might work out its own reformation; for we thought it far better that the censure of intolerable robbery should be removed from the court of public opinion by the feeling and decision of those men themselves, who rush daily from bad to worse, and in a sort of blindness of mind tend towards crimes against society, and whom, enemies alike to individuals and to the community, guilty of most atrocious inhumanity, their gross criminality had exposed to punishment.

Therefore we proceed promptly to apply the remedies long demanded by the necessity of the case, and that too, feeling no concern about complaints, lest our corrective interference, as coming unseasonably or unnecessarily, may be considered cheaper or less valuable even in the eyes of the wicked, who, seeing in our silence of so many years a lesson in self-restraint, nevertheless refused to follow it.

For who has so dull a breast, or is so alien to the feeling of humanity, that he can be ignorant, say rather that he has not seen with his own eyes, that in commodities which are bought and sold in markets or handled in the daily trade of cities, extravagance in prices has gone so far that the unbridled lust of plunder could be moderated neither by abundant supplies nor fruitful seasons? so that there is clearly no doubt that men of this sort, whom these occupations have engaged, are always mentally calculating and even anticipating from the motions of the stars the very winds and seasons, and by reason of their wickedness cannot bear that the fruitful fields be watered by the rains of heaven, so as to give hope of future crops, since they consider it a personal loss for abundance to come to the world by the favorable moods of the sky itself. And to the avarice of those who are always eager to turn to their own profit even the blessings of God, and to check the tide of general prosperity, and again in an unproductive year to haggle about the sowing of the seed and the business of retail dealers; who, individually possessed of immense fortunes which might have enriched whole peoples to their heart's content, seek private gain and are bent upon ruinous percentages;—to their avarice, regard for common humanity persuades us, people of our provinces, to set a limit.

But now, further, we must set forth the reasons themselves, whose urgency has at last compelled us to discard our too long protracted patience, in order that—although an avarice which runs riot through

the whole world can with difficulty be laid bare by a specific proof, or rather fact—nevertheless, the nature of our remedy may be known to be more just, when most lawless men are compelled to recognize, under a certain name and description, the unbridled desires of their minds.

Who therefore can be ignorant that an audacity that plots against the good of society presents itself with a spirit of speculation, wherever the general welfare requires our armies to be directed, not only in villages and towns, but on every march? that it forces up the prices of commodities not four-fold or eight-fold, but to such a degree that human language cannot find words to express the valuation and the transaction? finally, that sometimes by the outlay upon a single thing the soldiery are robbed of their largesses and the pay which they receive? and that the entire contributions of the whole world for maintaining armies accrue to the detestable gains of plunderers, so that our soldiers seem to yield the entire fruit of their military career, and the labors of their entire term of service to these universal speculators, in order that the plunderers of the commonwealth may from day to day seize all that they resolve to have?

Being justly and duly moved by all these considerations above included, since already humanity itself seemed to pray for release, we resolved, not that the prices of commodities should be fixed—for it is not thought just that this be done, since sometimes very many provinces exult in the good fortune of the low prices they desire, and as it were in a sort of privileged state of abundance—but that a maximum should be fixed; in order that, when any stress of high prices made its appearance—which omen we prayed the gods might avert—[avarice might be checked, *etc.*]

COMMENT.

6. The substitution of *debitis* for the DIBITUM of the stone is violent, but seems almost certain. The S before *saepiamus* in S is given by both Waddington and Mommsen. According to Bankes's facsimile of S, for whose accuracy Waddington vouches, the neighboring lines of that text have, in the space corresponding to that between *qui-* and *saepiamus*, from 23 to 28 letters; in *-etern debitis iustitiae munimentis* there are 30 letters.

14. *existimatur*: S has ---*matur*. A has, according to Waddington, --*stimatur*; according to Mommsen, ---*estimatur*.

17-18. *intervenire*: wanting in S. A has, according to Waddington, INTO---; according to Mommsen, INTO---

34. *inbribus arva*: wanting in *S*. *A* has been read by all editors ---*ros arva*. *ROS* is, on that stone, an easy blunder of the lapidary for *BUS*. Or possibly the letters have been misread.

37. *institorum*: substituted from *S* for the nonsensical *INSTITUTORUM* of the stone.

37-38. *adfatim*: *S* has *ad---*. *A* has *adfaciam*. Mommsen restored *adfatim* in *CIL*, III².

47. *extorquere*: *S* has, according to Waddington, ---*uere*; according to Mommsen, ---*atuere*. Wanting in *A*.

estimationis: wanting in *S*. *A* has, according to Waddington, ---*ionis*; according to Mommsen, ---*monis*.

49-50. *messem*: suggested by Professor J. E. B. Mayor. We had thought of *assem*, which is not so good.

52. *cum*: *S* has *ut cum*. The *ut* is not wanted.

The orthography of the foregoing inscription differs considerably from the classical standard, and it should be noted that the three copies of this preamble now known present numerous variations in the spelling of individual words. Following is a list of the non-classical spellings in the legible portions of our stone, the frequency of which in the inscriptions of this period justifies their retention in our minuscule text:

e for *ae*: *estimationis* (47). *ae* for *ē*: *extraema* (16). *ae* for *ē*: *finae* (7), *sortae* (10), *adquae* (15), *deprachensa* (21), *quae* (33), *orbae* (41), *praetia* (46), *felicitatae* (54).

h wrongly added: *huniversis* (24), *huniis* (48). *h* omitted: *debaecandi* (10).

b for *v*: *abaritia* (13), *intempestibo* (26), *abaritia*, *provinciales* (39), *quambis* (41), *donatibo* (48), *provinciae* (54). *v* for *b*: *lavores* (50). We have ventured to write *uvertatibus* (31) and *sectorius* (50), thinking that the omission of a letter adjacent to *u* was thus most easily explained.

qu for *c*: *quonivere* (15).

np for *mp*: *inprobos* (14), *tenpestates* (33), *senper* (35), *conprehensa* (52). *nb* for *mb*: *inbribus* (34). *nm* for *mm*: *inmodestos* (14), *inmo* (29). *md* for *nd*: *tamdem* (40). *ms* for *ns*: *obtumsi* (28). *n* inserted: *consententur* (38).

d for *t*: *adquae* (15).

The substitution of *i* for *e*: *dibitum* (6), *dilictis* (21), *medillae* (26), *tenpestatis* (33), *iusti* (52); of *e* for *i*: *reticende* (11), *singules* (24); the improper addition and omission of final *m*: *conscientiam*

(19), conversationem (30), collatione (49); and the omission of *n* in desiderant (4) and festinant (? 9), can be extensively paralleled and need not be set down as mere lapidary's blunders; but we have not ventured to retain these spellings in the minuscule text. So also some of the many cases of *u* for *o* and *o* for *u* have a considerable justification in contemporary usage; but, as the forms of *u* and *o* rendered them liable to confusion and, as several unquestionable instances of confusion occur on our stone, we have thought it best to restore in all cases the standard spelling. iusticiae (6) may afford an early instance of *ci* for *ti*, but is most safely regarded as a blunder. On all these points see Seelmann, *Die Aussprache des Latein*.

The following blunders are easily explained: *u* for *o*: nus (4), inprobis, inmodestus (14), exercitus (32), emeritus (50), nostra (18), nostrae (26), nostram (27), nostri (39), cunvenit (16), cunferatur (18), cummunibus (22), surtae (10), donatibu (48). *o* for *u*: dio (25), nondinari (37), caosas (40) ot (41), mentiorn (43), putator (53).

s for *f*: sundatam (6).

c for *t*: iusticiae (6), coto (41), cenpestatei (33), scatui (39). tconferatur (18) is due to the stone-cutter's mistaking *c* for *t* and then discovering his mistake before beginning the next letter.

c for *o*: religie (14). *c* for *g*: acnoscere (44). *c* for *e*: emeritos (50). *e* for *c*: eontinentiae (9). *g* for *e*: ligentiam (10).

a for *b*: pualicum (23), oatumsi (28), pualicae (36). *d* for *b*: indribus (34), adaritiae (39). *i* for *d*: detestaniam (11). In debaccanidi (10), idirigi (45) and idepraedatores (51), *d* was probably mistaken for *i* and the mistake at once discovered; cf. tconferatur (18).

Letter doubled: aavaritia (7). Double letter reduced to single: tranquill orbi statu (3), officis (37), and perhaps uertatibus (31) and sectorius (50).

Other omissions: paen (8), glicentis (13), tt (27) for tot, fluentiam (36) for affluentiam, estimonis (47) for estimationis.

Letters transposed: ahbere (13), superflou (26).

The following blunders are more flagrant:

gentrum (5) for gentium, dibitum (6) for debitis, ardat (7) for ardet, qui (7) for quae or qua, promisionis (18) for provisionis, epe (20) for spe, ferendare (22) for ferendae, superillou (26) for superfluo, institutorum (37) for institorum, scatui (39) for statui, NN (40) for MN, inteplegatur (42) for intellegatur, mentiorn (43) for mentium, acnosdeBe¹

¹ The penultimate letter seems to have been first made as a *b* and then changed to a *p*, or vice versa.

(44) for *agnoscere*, *interdam* (48) for *interdum*, *detesdandis* (49) for *detestandis*, *censuamus* (55) for *censuimus*. Add the meaningless characters, some of which are not even letters, in lines 41 and 42, in place of *difficile sit* and *revelari*, and the meaningless leaf in line 32.

Some of these monstrosities look as if the stone-cutter knew little or no Latin.

It deserves notice that the fragments of this edict previously found in Greece, viz., at Gythion, Geronthrai, Megara, Karystos, Thebes, Lebadeia, Thespiæ and Elateia,² are all in Greek.

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J. C. ROLFE,
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II. REPORT ON EXCAVATIONS AT PLATAIA IN 1889.

In December 1888, the Greek Government granted to the American School a concession to carry on excavations in Boiotia, at Plataia, Anthedon and Thisbe. Work was to begin in the latter half of February 1889. Accordingly, Professor Tarbell, Mr. Buck and Dr. Rolfe examined the sites, and decided to begin work at Anthedon and to proceed next to Thisbe.

On March 29, I set out with Professor Tarbell for Thebes and Thisbe, at which latter place Dr. Rolfe was at that time digging. From Thebes I visited the site of ancient Plataia and decided upon beginning trial excavations at once. The drawback of Plataia as a field for excavation is the great extent of the ground and the confusing number of vestiges of ancient remains. But, though this adds to the uncertainty of making definite finds, it also increases the probability of discovering some objects of interest. Moreover, I felt that our efforts could in no event be wasted; as, even if no objects of artistic or epigraphic importance should be discovered, a careful study of the site would be a great addition to topography, as it soon became evident that all previous work in this direction had been insufficient. With this in reserve, I have set as my highest aim the discovery of the ancient temple of Hera or of some other edifice of similar importance, such as the temple of Athena Areia, or the temple of Demeter. Meanwhile, through the exertions of Mr. Wesley Harper, Dr. Lamborn and Mr. H. G.

² See *CIL*, III², pp. 812-23; *Ephemeris Epigraphica*, IV, p. 180, and V, pp. 87-91; *Bull. de Corr. Hellén.*, IX (1885), pp. 222-39.

Marquand, a sufficient sum had been collected to warrant the undertaking of this work.

On March 31, I joined Professor Tarbell and Dr. Rolfe at Thisbe, and the next day we proceeded to Plataia and began work on April 2 with 63 men. Our plan was to dig at numerous points in the hope of finding some index for concentrated work in the future. There are, on the upper and lower portions of this extensive site, nine Byzantine churches. As, in the building of such churches, fragments of earlier structures and monuments were generally used, we decided to dig in and about these ruins. We therefore divided the workmen into three parties. Professor Tarbell and Dr. Rolfe will give their notes in their own words. The objects found were chiefly inscriptions, which will be published separately by these two gentlemen.

April 2. I began by clearing away the *débris* from the ruined church just below the lower city on the north side facing Thebes, by digging a trench between two rocky projections on the hill near the church, which, it appeared to me, might have occupied the site of a gate. In digging here, as indeed, in all of the churches, care was taken not to needlessly destroy traces of Byzantine work—a practice which future explorers ought rigorously to maintain. One fragmentary inscription was found among the *débris* of this church; but no trace of further antique work; nor was there any trace of a gate at this spot. Work at the first church was continued, and then a church within the city-walls on the north side, nearest the northern limit, was examined. In the latter was found a fragmentary inscription of a few letters on dark stone; and trenches dug about this church showed extensive Byzantine walls.

April 3. We began to clear a church about the centre of the lower city toward the east, where inscriptions (already known) on drums of columns were above ground: no results. Work was interrupted by rain. An hour in the evening was utilized in clearing away rubbish from a small church by the well on the road leading to the village on the west of the city-wall. A small sepulchral relief of Graeco-Roman period was found here, but no further work of art.

April 4. We continued digging to a considerable depth in the central church, and cleared some Byzantine walls around it. In the afternoon, took all the workmen to top of lower city to work in and about the church where Professor Tarbell had previously dug. I was subsequently joined by Dr. Rolfe. On the following day, we cleared

away and dug down to the pavement, occasionally below it, in this church. The ground-plan here published (*Fig. 42*) has been kindly drawn by Mr. Schultz of the British School at Athens. The only additions I have to make to his plan of this interesting three-apsed church is a staircase, which could be distinctly made out during the digging, leading down to the southeast corner of the southern apse. The egg-and-dart pattern on the *geisa* used as door-posts on the west and south sides is of good workmanship and belonged to an earlier classic building, probably the same as the one from which came a fine marble moulding immured in the well on the road. The marble architrave-blocks are also of good workman-

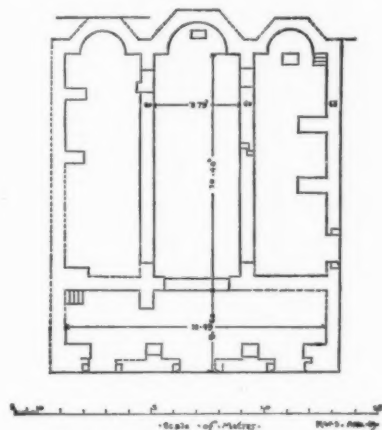


FIG. 42.—Plataia. Ground-plan of Byzantine church.

ship. There had probably been an extensive classic building near this site. But I am inclined to believe that the church in its present condition was built in Frankish times, as a fine piece of Byzantine marble screen-work was immured in the southwest corner of the wall. The inscriptions here found will be published subsequently. The inscription recording the heroization of Moscheina was found in an upright position in the west wall; while the fragment of the Edict of Diocletian was part of the pavement running under the southern wall at the beginning of the middle apse.

The funds remaining in hand will enable us to continue our excavations next season for some time.

CHARLES WALDSTEIN.

April 2. I began work, with eighteen men, at a ruined Byzantine church to the N. E. of the city, outside the walls. Trenches were dug both within and without, but nothing of importance was found. On the same day, I made a beginning of clearing the westernmost of the churches in the lower (northern) division of the ancient city, but without results.

April 3. After working an hour on the last-named church, I moved to another, just outside the upper division of the city on the east side, said to be named "Ἅγιος Δημήτριος. Some late inscriptions were found here.

F. B. TARBELL.

April 2. I began work, with twenty-one men, in a ruined Byzantine church, situated on a low elevation east of the city-walls as usually defined, but within the long eastern wall extending from the northern slope of Kithairon. The name of the church was given me as "Ἅγιος Νικόλαος. In the interior of the church, were found two inscribed tombstones and some fragments of inscriptions. In the apse of the church, digging was carried as far as the pavement, which was examined. At the sides, where the pavement was gone, a depth of 3 m. was reached, and some graves, with human bones, were found. Trenches were also dug up to and around the church on the northern, southern, and western sides.

April 3. Work was continued at the same church until noon, when it was suspended on account of rain. In the front of the church, at a depth of 2 m., were found two fragments of reliefs of poor Roman workmanship; also a fragment of a marble plinth with the toes of one foot, fairly well executed.

April 4. Work proceeded during the morning at a church west of the city-walls, close to the spring, which had been cleared of *débris* the day before. Trenches were dug around the church and the interior was cleared out, but we were unable to go very deep on account of the water, which was reached at the depth of half a meter. Nothing was found in this church. At noon, I took my men to the southern part of the town, where trenches were cut until (at 4 p. m.) I joined forces with Dr. Waldstein.

J. C. ROLFE.

DISCOVERIES AT ANTHEDON IN 1889.

I. INSCRIPTIONS FROM ANTHEDON.

Some of the following inscriptions were brought to light in the course of the excavations carried on at Anthedon in March 1889 by the American School of Classical Studies at Athens. A few others were found above ground by Mr. Rolfe and Mr. Buck among the graves of the neighborhood. A good number of others had been unearthed by peasants in their illicit digging for graves, and had been taken to their houses in the neighboring village of Loukisi. These last were collected by Mr. Koromantzios, the government overseer of the excavations, and were deposited in the church-lot at Loukisi. The others, unless the contrary be specified below, were taken to the same place.

Except in the case of No. V and of two or three trifling details elsewhere, Mr. Buck has the sole credit and responsibility for the text of these inscriptions, so far as contained on the stones, as well as for the measurements. The notes on dialect are also exclusively his.

By a "new name," below, we mean a name not to be found in the dictionary of Pape-Benseler or in the indexes to Collitz' *Sammlung der griech. Dialekt-Inschriften*, Bd. I and II⁽¹⁾, the *Corpus Inscriptionum Graecarum*, the *Corpus Inscriptionum Atticarum* I, III, the *Inscriptiones Graecae Antiquissimae*, the *Bulletin de Correspondance Hellénique* 1877-1886, and the *Mittheilungen des deutschen archäologischen Instituts zu Athen*, Bd. I-X.

LIST OF RECRUITS.

I.—Gable-top stele of poros, broken off at the right and below, the first two lines only of the inscription being complete. Height of fragment, 0.415 m.; width, 0.355 m.; height of letters, 0.13 m.

ΚΤΕΙΞΙΑΟΑΡΧΟΝΤΟΣΒΟΙΩΤΟΙΞ
ΕΡΙΔΕΓΟΛΙ ΠΙΩΝΟΞ
ΓΕΛΤΟΦΟΡΗΓΕ ΠΑΥΑΝ
ΑΦΗΣΤΙΩΝ
ΓΟΛΙΚΛΕΙΞΔ

Κτεισίαο ἄρχοντος Βοιωτοῖς,
ἐπὶ δὲ πόλι[ος Ἑσχ?]ρίωνος,
πελτοφόρη ἀπε[γ]ράψαν[θο
Ἄφηστίων — — —
Πολικλείς Δ — — —

TYXΩNΞ	Τύχων Σ - - -
K _h ΞΙΛ	K[αφι]σία[s - - -
APIΞΤΙΩ	'Αριστίω[v - - -
A < T	'Α (or 'Α) - - στ - - - -
APIΞ	'Αρισ[τ - - - - -
API<	'Αρισ[τ - - - - -

Translation.—When Ktesias was archon of the Boiotian League and Aischrion (?) archon of the city, (the following) enrolled themselves as peltophori: Hephaistion [son of —], etc.

Comment.—This inscription belongs to the large class of lists of recruits which have been found in cities of the Boiotian League—Lebadeia, Orchomenos, Hyettos, Thespiæ, Chorsia, Kopai, Akraiphia, Megara and Aigosthena. The archon Ktesias is mentioned in two other inscriptions, one of Orchomenos,¹ the other of Hyettos;² and his date has been approximately determined as falling at the end of the third or beginning of the second century B. C.³

The various lists of recruits to which reference has been made exhibit marked local differences in phraseology, nearly every city having a stereotyped form of its own. It will therefore be well to examine our inscription in this respect, as being the only representative of Anthedon in this class of documents, and to observe in what particulars it differs from the others. We first note that, while the names of the archon of the Boiotian League and the archon of Anthedon are given, there is no mention of the three polemarchs or of the secretary. The practice in the matter of citing officials may be seen from the following table.⁴

	Archon of League.	Local Archon.	Polemarch.	Secretary.
Orchomenos	×	×	×	×
Hyettos	×	×	×	×
Kopai	—	×	×	×
Akraiphia	—	×	×	×
Megara	×	×	×	—
Lebadeia	×	×	—	—
Anthedon	×	×	—	—
Thespiæ	—	×	—	—
Aigosthena (in two instances)	×	—	—	—

¹ COLLITZ, *Sammlung der griech. Dialekt-Inschriften*, 483.

² COLLITZ, 535.

³ See COLLITZ, under 482. ⁴ × denotes mention, — denotes omission, of the name.

In the lists of Aigosthena, as well as of Chorsia, there are two forms. Of those from Aigosthena, two have the form last given in the table, while eight have that given under Lebadeia and Anthedon. Of the two lists from Chorsia, one has the form given under Thespiæ, the other, that given under Lebadeia and Anthedon. We must not assume the non-existence of officials in cases where their names are omitted. The constitutions of the various members of the league were probably the same.⁵

The order of words in ἐπὶ δὲ πόλιος is not the usual one. We find, rather, ἐπὶ πόλιος δέ in all the previously known Boiotian lists in which the phrase occurs, with one exception,⁶ while in the lists of Aigosthena the order is the same as in our own. The phrase πελοτοφόρη ἀπεγράψανθο is, in this form, unique, though ἀπεγράψανθο ἐν πελοτοφόρας is exceedingly common. The various corresponding phrases in the lists of the other cities have been collected and tabulated by Foucart.⁷

As regards the dialect, we note that while we have the earlier and invariable orthographic peculiarities of Boiotian vocalism, such as εἰ=η and η=αι, the etymologic spelling is preserved in those cases where the Boiotian spelling is either of comparatively late introduction or was never absolutely fixed. Thus, we have Βοιωτοῖς, not Βοιωτῖς, and Τύχων, not Τούχων. In the other two inscriptions of the archonship of Ktesias, υ is written for οι, but in the Nikareta inscription (COLLITZ, 488), which belongs approximately to the same period, the proportion between οι=οι and υ=οι is nearly even. In the third line the squeeze does not show whether the penultimate letter is θ or τ. The regular form of the endings -ντι, -νται, -ντο, -ντω is in Boiotian -νθι, -νθη, etc., but forms with τ are found occasionally. Thus, among thirty-two occurrences of the word ἀπεγράψαντο in the lists of recruits, twenty-six have -νθο, but six have -ντο.

Πολικλείς is a new name.

DEDICATIONS.

II.—Fragment of a base with cornice, broken at the bottom and back. Height, 0.19 m. ; width, 0.29 m. ; height of letters, 0.014 m.

ΜΑΤΡΩ	ΔΙΩΝΙΟΥΞΙΟ	Μάτρω[ν]	Διωνιούσιο[ς]
ΕΙΡΑΙΑ	ΑΡΤΕΜΙΔΙ	Εἰραῖδ[α]	Ἀρτέμιδι
ΕΙΘΙΟΥΙΗ		Εἰλ]	εἰθιονίη

⁵ Cf. FOUCART, in LE BAS, *Voyage archéol.*, II, 34a.

⁶ COLLITZ, 736.

⁷ *Bull. Corr. Hellén.*, IV (1880), p. 87.

Translation.—Matron son of Dionysios (dedicates this statue of) Heraïs to Artemis Eileithuia.

Comment.—This inscription may be more closely dated on dialectic than on palaeographic grounds. For, as one approximate limit, we have the middle of the third century B. C., when occurs the earliest example of the spelling *ιου=ου*=Attic *υ*, and, as the other limit, the end of the same century, when the patronymic adjectives disappeared. *Διων*— is the usual Boiotian spelling, though *Διον*— is occasionally met with.⁸ The form *Ἀρτέμιδι*, repeated as it is in the next inscription, is worthy of note. In all other Boiotian inscriptions the form is *Ἀρταμι*—,⁹ and the occurrence of *Ἀρτέμιδι* in these two inscriptions of Anthedon, so thoroughly Boiotian in their orthography, seems to indicate one of those interesting local divergences which are not uncommon within the dialect. The related names, *Ἀρτέμεις*, *Ἀρτέμων*, *Ἀρτεμισία*, occur, however, elsewhere in Boiotia.

The worship of Artemis Eileithuia is shown by inscriptions to have existed at Tanagra, Orchomenos, Chaironeia, and Thisbe. Including Anthedon, then, we know of five seats of worship of this divinity in Boiotia, and yet not one of them is mentioned by Pausanias.¹⁰ Eileithuia appears in a great variety of spellings, as may be seen from the following: at Tanagra and Orchomenos, *Εἰλειθυία*; at Chaironeia, *Εἰλειθία* and *Εἰλιθία*; at Thisbe, *Εἰλειθεία*; at Anthedon, *Εἰλειθουία*¹¹ and *Εἰλειθιουία*. According to the general principles of Boiotian vocalism, we should have expected *Ἰλιθονία* or *Ἰλιθιουία*, but we see, from the preceding forms, that the etymologic spelling was retained, always in the first syllable, with one exception in the second, and in one case also in the third. In the Anthedonian forms, the third syllable is written phonetically, showing the regular preservation of the old *u*-sound, together with that affection of it which is denoted by *ιου*. From the fact that the inscription in which *Εἰλειθουία* occurs is later than that with *Εἰλειθιουία*, we must not conclude that in the first instance the old pronunciation was preserved without the affection. It is impossible to believe, with Larfeld,¹²

⁸ Cf. MEISTER, *Die griechischen Dialekte*, I, p. 230.

⁹ GUSTAV MEYER's statement (*Gr. Grammatik*⁽²⁾, p. 64), that *Ἀρταμης* is *allgemeindorisch*, is incorrect. *Ἀρταμης* is the only form in Kretan, and examples of it can be found in nearly every one of the Doric dialects.

¹⁰ Cf. ΚΟΥΜΑΝΟΥΔΗΣ, *Ἀθήναιον*, IV, p. 294.

¹¹ See inscription No. III.

¹² *Sylloge Inscriptionum Boeoticarum*, p. xxv.

that, in cases where both spellings occur in the same inscription, the inconstancy of spelling is caused by inconstancy of pronunciation. The affection of the pronunciation which came about in the third century was constant. Its representation, on the other hand, was often neglected by the stone-cutters. In regard to the form *Εἰλειθεία* from Thisbe, M. Foucart, who published the inscription in which it occurs,¹³ has made a mistake to which attention ought to be called. Speaking of *Εἰλειθείη*, he says: *M. Larfeld a fait remarquer que, dans les textes de Chéronée et de Lebadée, εἰ est souvent employé à la place de υ. La dédicace de Thisbé fait connaître la même altération dans une troisième ville.* The change referred to by Larfeld (*op. cit.*, p. xviii) is between *εἰ* and *υ* representing *οἰ*, and to bring into connection with this a change from an original *υ* to *εἰ* is entirely misleading. It is an impossibility for original *υ* to become *εἰ* in Boiotian, the very dialect which shows the greatest tenacity in preserving the old open sound. We have nothing to do with a phonetic change from one to the other. The two forms are distinct and dependent on a play between strong and weak suffix-forms. The relation of *Εἰλειθεία* to *Εἰλειθυία* is the same as that of *γεγονεῖα* to *γεγονυῖα* (suffix *-Ἔσ-ια* to *υσ-ια*).¹⁴ In the form *Εἰλειθία* from Chaironeia, the *εἰ* has become *ι*, as regularly in Boiotian.

III.—Six fragments of bluish stone, fitting together. Total length, 1.015 m.; height, 0.20 m.; height of letters, 0.02–0.025 m.

ΙΝ-ΙΖΛϚ ΞΙΜΑΧΩΤΑΣΞΘΟΥΙ\ΤΕΡΑΣΚΑΡΑΙΔΑΚΗ
ΜΕΛΛ'ΥΘΙΔΑΑΡΤΕΜΙΔΙΕΙΛΕΙΘΟΥΙΗ

----- ν[ε]ῖς Λο[υ]σιμάχω τὰς θου[γα]τέρας Καραῖδα κῆ
Μελ[α]νθίδα Ἀρτέμιδι Εἰλειθουίῃ.

Translation.— -- nes, son of Lysimachos, (dedicates) to Artemis Eileithuia (these statues of) his daughters, Karaïs and Melanthis.

Comment.—The name *Καραίς* has been hitherto met with, so far as we know, only at Chaironeia (*Bull. Corr. Hellén.*, VIII, p. 55); *Μελανθίς*, as a woman's name, only at Tanagra (*Collitz*, 987). One of the breaks in the stone runs through the fourth letter of Ἀρτέμιδι, but the remaining marks can belong only to an Ε, not by any possibility to an Α. The inscription shows the customary Boiotian orthography, ex-

¹³ *Bull. Corr. Hellén.*, 1884, p. 415.

¹⁴ MEYER, *Gr. Grammatik*⁽²⁾, p. 308; BRUGMANN, *Gr. Grammatik in Iwan Müller's Handbuch*, § 73.

cept in the name of the divinity, which has already been commented on. The letters are of the Roman period.

IV.—Block of blue limestone, broken at the back. Height, 0.25 m.; width, 0.81 m.; greatest thickness, 0.67 m.; height of letters, 0.025 m.

ΘΙΟΓΙΤΩΝΤΟΝΠΑΤΕΙΑΚΗΔΑΜΟΚΛΕΙ
ΑΤΟΝΑΝΔΡΑΕΥΡΟΥΦΑΟΝΤΑ
ΘΙΟΓΙΤΟΝΟΣΤΥΞΘΙΥΞ

Θιογίτων τὸν πατέ[ρ]α κὴ Δαμοκλεία τὸν ἄνδρα
Εὐρουφάοντα | Θιογίτονος τῆς θυῆς.

Translation.—Theogeiton and Demokleia (dedicate) to the gods (this statue of) their father and husband Euryphaon, son of Theogeiton.

Comment.—In the first line the sixteenth letter, which is perfectly distinct, is shaped like an I with an excessively broad top.

LIST OF MAGISTRATES.

V.—Gable-top marble stele, unearched in the excavations and taken to the museum of Thebes. Height, 1.11 m.; width, 0.515–0.545 m.; letters irregular and of various heights. Edited from an imperfect squeeze.

ΑΓΑΘΗΤΥ
ΧΗ

ΑΡΧΟΝΤΩΝCΤΕΦΑΝ
ΑΝΑΓΡΑΦΗ ΔΕΥΤΕΡΑ

ΤΙ	ΤΕΡΤΥΛΛΟC	ΑΥΡΖΩCΙΑΟC
ΛΕΩΝΑC	ΑΥ	
ΛΕΟΝΤΑC	ΑΥΡΠΑΡΑΜΟΝΟC	
ΛΕΓΙCΤΙΩΝ	ΑΥΡΕΡΩΤΑΝΟC	
ΖΩΠΥΡΟC	ΛΕΟΝΤΑC	
ΕΥΦΡΑC	ΠΡΟCΔΟΚΙΜΟC	
ΜΑΡΚΟC	ΖΕΥΘ	
ΖΩCΙΑΟC	ΜΑ ΙΜΟ	
ΦΑ ΠΡΕΙΜΟC	ΘΑΛΛΟ	
ΕΠΑΦΡΑC	Ω	
ΖΩCΙΑΟC		
ΘΕΟΔΟCΙΟC		

ΓΙ ΚΛΕΟΠΑΤΡΟΣ	[
ΑΤΤΙΚΟΣ	t]
ΕΠΙΚΤΑΣ	u
ΖΩΣΙΜΟΣ	n
ΦΑ ΠΡΕΙΜΟΣ	e
ΑΡΜΟΔΙΟΣ	n
ΦΑΤΥΧΙΚΟΣ	n
ΖΩΣΙΑΜΑΣ	[n
ΓΙΟΥ	t]
ΚΑΛΛΙΝΕΙΚΟΣ	
ΖΩΣΙΑΜΑΣ	
ΓΙΟΥΛΙΟΣ ΕΡΜΗΣ	
ΑΥΡΗΛΙΟΣ ΖΩΣΙΑΜΑΣ	
ΑΥΡΗΛΙΟΣ ΕΥΡΕΙΝΟΣ	
ΦΛΕΝΦΡΑΣ	
ΔΙΟΓΕΝΗΣ	
ΙΣΕΙΔΩ	//////
ΣΩΠ	ΑΥΡΕΥΙΝΕΤΟΣ
ΗΡΑΚΛΕΙΔΗΣ	////////////////
ΛΟΝΚΙΟΣ	ΓΙΣΤΙΩΝ
////////	Α ΚΛΗΣ
////////	ΑΥΡΖΩΣΙΑΜΟΣ
////////	
////////	
ΓΑΙΟΣ	
ΖΩΣΙΑΜΟΣ	

Ἀγαθῇ τύ -

χη.

Ἀρχόντων στεφαν [ηφόρων?
ωθέντων?

ἀναγραφῇ δευτέρᾳ.

Τι(βέριος) Τέρτυλλος	Αὐρ(ήλιος) Ζώσιμος
Λεωνᾶς	Αὐ[ρ](ήλιος) - - -
Λεοντᾶς	Αὐρ(ήλιος) Παράμονος
Μεγιστίων	Αὐρ(ήλιος) Ἐρω[τ]ιανός
Ζώπυρος	Λεοντᾶς
Εὐφρᾶς	Προσδόκιμος
Μάρκος	Ζευθ(?) - - -
Ζώσιμος	Μά[ξ]ιμος

Φλ(άουιος) Πρεῖμος	Θάλλο[ς]
Ἐπαφρᾶς	
Ζώσιμος	
Θεοδόσιος	
Γ(άιος)Ἰ(ούλιος) Κλεόπατρος	
Ἀττικός	
Ἐπικτᾶς	
Ζώσιμος	
Φλ(άουιος) Πρεῖμος	
Ἀρμόδιος	
Φλ(άουιος) Τυχικός	
Ζωσιμᾶς	
Γ(άιος) Ἰού[λιος] - -	
Καλλίνεικος	
Ζωσιμᾶς	
Γ(άιος) Ἰούλιος Ἐρμῆς	
Αὐρήλιος Ζω[σ]ᾶς	
Μ(ᾱρκος) Αὐρήλι[ος] Συρεῖνος	
Φλ(άουιος) Εὐφρᾶς	
Διογένης	
Ἰσείδω[ρος]	- - - -
Σωπ - - -	Αὐρ(ήλιος) Εὐ[α]ίνετος (?)
Ἡρακλείδης	- - - - -
Λούκιος	Με]γιστίων
- - - - -	Ἄ - - - κλης
- - - - -	Αὐρ(ήλιος) Ζώσιμος
- - - - -	
- - - - -	
Γάιος	
Ζώσιμος	

Translation.—With the blessing of Fortune. Second register of crown-wearing (or crowned) archons: Ti. Tertullus, etc.

Comment.—The names down to Φλ. Πρεῖμος or thereabouts look as if they might have been engraved at one time. The rest, in letters of various sizes and in some cases sprawling carelessly, would seem to have been added at intervals. Why the series should have been brought to an end by the leaf in the second column and then resumed below is a mystery. The numerous Aureliuses in the latter part of

the list enable us to assign the document to the latter part of the second and the beginning of the third century A. D.

In restoring line 3, we have been unable to choose between the possible alternatives, *στεφανηφόρων* and *στεφανωθέντων*. *Στεφανηφόρος* was the title of an eponymous magistrate in several cities of Asia Minor and elsewhere.¹⁵ The combination *ἄρχων στεφανηφόρος*, though unexampled, is likely enough. If *στεφανωθέντων* be read, the list would be one of archons who had received the honor of a crown.

INSCRIPTIONS IN THE EPICHORIC ALPHABET.

VI.—Poros slab. Height, 0.45 m.; width, 0.40 m.; height of letters, 0.04–0.06 m.

ΒΙΟΓΙΤΟ Θιογίτο

The chief interest of this inscription lies in the peculiar form of the *theta*, of which there is only one other example in the whole mass of early inscriptions. This is in a short dedication of Elis,¹⁶ where we find ΑΝΕΒΕΚΑΝ. The corresponding rounded form Θ is found three times in early Boiotian inscriptions,¹⁷ once at Corinth,¹⁸ and once at Selinous,¹⁹ while from Amorgos²⁰ we have a similar form in which the cross-bar comes to an end in the centre of the circle (Θ). Hinrichs, in his table of the Greek alphabets,²¹ has given Θ as a Boiotian as well as an Elean variety, but this is now for the first time substantiated, as there is no such form in any previously published Boiotian inscription. Both Θ and Θ appear again in Roman times as developments of Θ, but are distinguished from the similar archaic forms by the style of cutting. The letters of our inscription are large, bold, and deeply cut. Α is the more usual form of *gamma* in Boiotian inscriptions in the epichoric alphabet, but, in the fine example of archaic epigraphy

¹⁵ See the list of cities in REINACH, *Épigraphie Grecque*, p. 349.

¹⁶ RÖHL, *Inscriptiones Graecae Antiquissimae*, 120; ROBERTS, *An Introduction to Greek Epigraphy*, 299; KIRCHHOFF, *Studien zur Geschichte des gr. Alphabets*⁽⁴⁾, p. 163.

¹⁷ At Kriëkouki in the district of Plataia (LARFELD, 271; RÖHL, 144; ROBERTS, 223 b), at Tanagra (RÖHL, 125; ROBERTS, 215 b), and in a dedication by an Orchomenian found at Delphi (ROBERTS, 204). Roberts, apparently following Kirchhoff, attributes the form of the *theta* in the third instance to an error of the copyist, though he gives the other two forms without remark, and in the Elean inscription calls especial attention to the simplified form of the *theta*. But, if once the form be well attested, there is no necessity for attributing certain instances of it to error.

¹⁸ RÖHL, 2082.

¹⁹ RÖHL, 514, ε, δ.

²⁰ *Museo Italiano*, vol. I, p. 225.

²¹ *Handbuch d. klass. Alter.*, vol. I, p. 416.

found at Haliartos,²² we have Γ. At Orchomenos, Thebes, and Tanagra Γ and Λ were used indiscriminately.²³ The *omicrons*, especially the second, are smaller than the other letters, but this is common in early inscriptions of nearly all parts of the Greek world. The change of ε before vowels to ι, of which we have an example in our inscription, took place in Boiotia at a very early period, as we find ι written in some of the oldest inscriptions, although there was no consistency even in the same locality.²⁴ The change of the original diphthong ει to ι, which is represented in the third syllable of Θιογίτο, was also accomplished in very early times. Thus, we have in the epichoric alphabet Καλλιγίτων,²⁵ Πισιδωρίδας,²⁶ Θειογίτα,²⁷ Ἀθανογίτις.²⁸

VII.—Poros slab, broken on the right and at the bottom. Height of fragment, 0.43 m.; width, 0.44 m.; height of letters, 0.06–0.09 m.

ORRO oppo

VIII.—Poros tombstone with beveled top. Height, 0.87 m.; width, 0.37 m.; height of letters, 0.35 m.

ΑΝΘΥΛΛΙΣ Ἀνθυλλίς

This name occurs in *CIG*, 2201. The form of the *lambda* shows that the inscription belongs to a period preceding the introduction of the Ionic alphabet, but more than that one cannot say. The form of the *sigma*, which is a valuable criterion in Attic inscriptions, cannot serve as such in Boiotia, where the choice between the three-barred and four-barred forms is often dependent on individual preference.²⁹

IX.—Rough boundary-stone of conglomerate. Height, 0.28 m.; length, 0.51 m.; thickness, 0.40 m.; height of letters, 0.125–0.13 m. On one end is ΗΙ, on the other ΟΡ. ὄρ(ος) ἰ(ε)ρῶ. The stone must have rested on its long side, the two ends with the letters being exposed. It is strange that the aspirate, which is expressed in ἰ(ε)ρῶ,

²² RÖHL, 149; ROBERTS, 224.

²³ Compare ΕΠΙΘΡΕΓΟ, RÖHL, 133, with ΑΘΑΝΟΑΙΤΙς, RÖHL, 137, ROBERTS, 216 f.

²⁴ Compare ΤΙΜΑΣΙΘΕΟΣ and ΘΙΟΜΝΑΣΤΑ at Tanagra, RÖHL, 136 and 139; cf. MEISTER, p. 243.

²⁵ COLLITZ, 461, but with ει as var. lect. ²⁶ COLLITZ, 579.

²⁷ COLLITZ, 677.

²⁸ COLLITZ, 891, RÖHL, 137 with Θ.

²⁹ Cf. KIRCHHOFF, *Alphabet*, p. 142.

should be omitted from *ōpos*, a word which in Attic shows such tenacity in keeping the aspirate-sign.

X.—Rough poros slab. Height, 0.665 m.; width, 0.45 m.; height of letters, 0.05 m.

Φ Ε Ρ Ε Ξ Φέρες

XI.—Tombstone of poros with a rude and one-sided gable top. The slab is broken at the bottom. Height, 0.27 m.; width, 0.30 m.; height of letters, 0.03–0.055 m.

Ξ Γ Ι Ν Θ Ε Ι Ρ Σ π ί ν θ ε ι ρ

There is nothing in the form of the letters to show decisively that this inscription belongs to the period preceding the introduction of the Ionic alphabet, but the style of cutting favors placing it in that period. The representation of *ē* by *ει* is no objection to this, as we have undoubted instances of this in inscriptions of the epichoric alphabet, such as *Μέννει*, — *κράτεις*, *Ἰσμεϊνοτέλεις*,³⁰ *Ἀμεινοκλείαι*.³¹ These cases show that the change in pronunciation had taken place before the introduction of the Ionic alphabet, while the representation in writing was still fluctuating.

XII.—Poros slab in the museum at Thebes, said to have been found at Anthedon. Height, 0.96 m.; width, 0.57 m.; height of letters, 0.04 m.

Μ Α Ρ Σ Υ Α Σ. Μαρσύας

EPITAPHS AND FRAGMENTS IN THE IONIC ALPHABET.

XIII.—Tombstone of poros, broken at the bottom. Height, 0.58 m.; width, 0.40 m.; height of letters, 0.05–0.06 m.

Β Α Τ Τ Ι Ξ Βαττίς

XIV.—Poros tombstone with gable top and rosettes; broken at the bottom. Total height, 0.82 m.; width, 0.36 m.; height of letters, 0.028 m.

Κ Α Ν Θ Ι Ξ Κανθίς

A new name; cf. *Κάνθος*.

XV.—Poros tombstone, complete, but much weather-worn. Height, 0.88 m.; width, 0.39 m.; height of letters, 0.035 m. There are traces of red color in the letters.

Ε Υ Ν Α Ν Θ Ι Ξ Εὐνανθίς

³⁰ RÖHL, 300; ROBERTS, 200.

³¹ RÖHL, 155.

A new name. A Eunanthus occurs in Mommsen's *Inscriptiones Regni Neapolitani*, No. 7177.

XVI.—Poros tombstone with gable top. Height, 0.73 m. ; width, 0.31 m. ; height of letters, 0.03 m.

ΓΟΥΡΡΙΣ Πουρρίς

This name is found also at Tanagra (COLLITZ, 1080).

XVII.—Poros slab. Height, 0.38 m. ; width, 0.39 m. ; height of letters, 0.045 m.

ΓΟΥΡΡΙΧΟΣ Πούρριχος

XVIII.—Slab of very coarse poros. Height, 0.38 m. ; width, 0.39 m. ; height of letters, 0.03 (O)—0.07 (Y).

ΙΩΓΥΡΟΣ Ζώπυρος

Ζώπυρος occurs in an inscription of Thespiæ (COLLITZ, 814), which shows a mixture of Boiotian and Attic dialects ; *Ζωπυρίνα* occurs at Tanagra (COLLITZ, 1106, 1107, 1108). The genuine and usual Boiotian forms are *Ζώπυρος*, *Ζωπούρα*, *Ζωπυρίνα*, etc.

XIX.—Poros slab. Height, 0.70 m. ; width, 0.42 m. ; height of letters, 0.045 m.

ΞΕΝΝΩ Ξεννώ

There was no regular gemination of liquids in Boiotian as in Lesbian, but the doubling of any consonant in the abbreviated forms of proper names is frequent (cf. FICK, *Die griechischen Personennamen*, lix ff. ; MEISTER, I, p. 266).

XX.—Poros tombstone with gable top. Height, 0.72 m. ; width, 0.48 m. ; height of letters, 0.03–0.05 m.

ΦΙΛΛΩ Φιλλώ

This name occurs also once at Tanagra (COLLITZ, 1065).

XXI.—Poros tombstone with gable top. Height, 0.69 m. ; width, 0.33 m. ; height of letters, 0.03 m.

ΔΙΔΥΜΜΕΙ Διδύμμει

The short forms of proper names in *-εις*=Attic *-ης* are especially prone to drop the nominative sign *ς* in Boiotian (cf. MEISTER, I, p. 272 ; BLASS, *Rheinisches Museum*, 1881, pp. 604 ff.).

XXII.—Tombstone of poros. Height, 0.54 m. ; width, 0.30 m. ; height of letters, 0.035 m.

ΒΙΩΝ Βίων

XXIII.—Poros slab. Height, 0.66 m.; width, 0.38 m.; height of letters, 0.04 m.

ΑΝΤΙΦΙΛΗ Ἀντιφίλη

The form is Attic.

XXIV.—Poros slab, broken at bottom. Height, 0.52 m.; width, 0.47 m.; height of letters, 0.03 m.

ΑΥΤΟΒΩΛΟΣ Αὐτόβωλος

XXV.—Poros tombstone. Height, 0.70 m.; width, 0.32 m.; height of letters, 0.025 m.

ΑΓΟΛΛΩΝΙΔΑ Ἀπολλωνίδα
ΝΙΚΟΒΩΛΑ Νικοβώλα[ς]

XXVI.—Fragment of poros tombstone. Height, 0.29 m.; width, 0.29 m.; height of letters, 0.023 m.

ΓΟΛΛΩΝΙΔΑΣ Ἀ]πολλωνίδας

XXVII.—Poros slab. Height, 0.70 m.; width, 0.44 m.; height of letters, 0.03–0.04 m.

ΞΙΜΩΝΙΔΑΣ Σιμωνίδας

XXVIII.—Fragment of poros tombstone. Height, 0.33 m.; width, 0.49 m.; height of letters, 0.05 m.

ΜΝΑΞΙΓΙΤΑ Μνασινίτα

A new name, analogous in formation to *Θιογίτα* (COLLITZ, 1044).

XXIX.—Poros tombstone, widest at the top. Height, 0.86 m.; greatest width, 0.0375 m.; height of letters, 0.04 m.

ΚΑΛΛΙΓΙΤΩΝ Καλλινίτων

XXX.—Rough poros slab. Height, 0.32 m.; width, 0.52 m.; height of letters, 0.045 m.

ΚΑΛΛΙΑΞ Καλλίας

XXXI.—Rough poros block. Height, 0.33 m.; width, 0.53 m.; height of letters, 0.055–0.08 m.

ΕΥΦΑΣΙΑ Εὐφασία

A new name.

XXXII.—Rough poros block. Height, 0.185 m.; width, 0.415 m.; height of letters, 0.06 m.

ΚΑΦΙΞΙΑΞ Καφισίας

The stone-cutter has apparently attempted to strike off the excessively long right-hand stroke of the first *alpha*. The *sigmas* are decidedly sprawling.

XXXIII.—Poros tombstone, broken at the bottom and top. Height, 0.29 m.; width, 0.455 m.; height of letters, 0.035 m.

ΝΕΞΤΙΔΑ 'Ο?]νεσίδα

If correctly supplied, a new name, patronymic from 'Ονέστας.

XXXIV.—Long bar-tombstone of poros with cornice at top and rosettes at the ends. Length, 1.09 m.; height, 0.25 m.; height of letters, 0.05 m.

ΑΡΙΞΤΩΝΥΜΟΣ 'Αριστώνυμος

Attic: the Boiotian form would be 'Αριστώνουμος.

XXXV.—Marble tombstone with gable top. Height, 0.37 m.; width, 0.255 m.; height of letters, 0.015 m.

ΑΡΙΞΤΩΝ 'Αρίστων
ΚΝΩΞΙΟΣ Κνώσιος

Ariston son of Knosos, or Ariston of Knosos (?).

XXXVI.—Poros tombstone with gable top. Height, 0.73 m.; width, 0.41 m.; height of letters, 0.04 m.

— ΠΝΕΙΑΞ Π?]αρνείας

A new name.

XXXVII.—Poros tombstone. Height, 0.71 m.; width, 0.35 m.; height of letters, 0.025 m.

ΑΡΙΞΤΟΜΕΝΕΙΞ 'Αριστομένεις

XXXVIII.—Poros tombstone with gable top. Height, 0.45 m.; width, 0.45 m.; height of letters, 0.03 m.

■ ΕΝΩΝ Μ]ένων or Ξ]ένων

XXXIX.—Fragment of poros. Height, 0.20 m.; width, 0.40 m.; height of letters, 0.03–0.035 m.

ΜΕΝΕΞΤΡΟΤ Μενέστροτ[ος

The Boiotian and Aiolic change of *a* to *o* in the group *pa=r* is seen in *στροτός* and the proper names of which it forms a part, as *Δ]ινόστρο[τ]ος* (COLLITZ, 476), *Τιμόσστροτος* (COLLITZ, 485), *etc.* There are, however, many instances of *--στρατος*, doubtless due to Attic influence, and among these is *Μενε[σ]τράτω* (COLLITZ, 501). *Μενέστροτος* is now met with for the first time.

XL.—Poros tombstone with gable top. Height, 0.77 m.; width, 0.45 m.; height of letters, 0.035 m.

Γ Ο Λ Υ Ξ Ε Ν Α Πολυξένα

XLI.—Poros tombstone with gable represented in relief. Height, 0.64 m.; width, 0.43 m.; height of letters, 0.05 m.

ΕΥΗΞΧΡΟΣ Εὐησχος

This name, which is new, is a peculiar compound, but *cf.* *Κάλλαισχος*.

XLII.—Marble tombstone, at the village spring of Loukisi. Height, 1.70 m.; width, 0.45 m.; height of letters, 0.03 m.

ΞΩΚΡΑΤΕΙΣ Σωκράτεις
Γ Ε Τ Α Ξ Πέτας

The name *Πέτας* is not found elsewhere, but is probably a short form of *Πέταλος*, which occurs in Thessalian (COLLITZ, 358) and on one of the lead plates of Styra (BECHTEL, *Inschriften des Ionischen Dialekts*, p. 33, No. 404).

XLIII.—Marble tombstone with gable top. Height, 0.38 m.; width, 0.165 m.; height of letters, 0.015 m.

ΟΝΑΣΙΜΟΣ Ὀνάσιμος
ΟΝΑΣΙΜΑ Ὀνασίμα

XLIV.—Poros tombstone with gable top; broken below. Height, 0.88 m.; width, 0.43 m.; height of letters, 0.025 m.

ΝΟΥΜΗΝΙΞ Νουμηνίς
ΟΝΑΣΙΜΙΔΟΥ Ὀνασιμίδου

Attic, except the second syllable of *Ὀνασιμίδου*. The name *Νουμηνίς* occurs in *CIA*, III, 2905.

XLV.—Marble tombstone with gable top; broken below. Height, 0.25 m.; width, 0.265 m.; height of letters, 0.018 m.

Γ Α Υ Ξ Ι Α Λ Α Ν Παύσιλλαν

A new name. The simple accusative upon tombstones is rare. Examples in KEIL, *Zur Sylloge Inscr. Bocot.*, p. 535 at bottom; LEBAS, *Voyage arch.*, II, No. 654; *Mith. Inst. Athen.*, XII (1887), p. 357; COLLITZ, 1053, 1074. This list makes no pretence to completeness.

XLVI.—Poros slab. Height, 0.59 m.; width, 0.43 m.; height of letters, 0.055 m.

ΔΗΤΑ Δήτα

Probably the genitive of Δήτας (=Attic Δαίτης).

XLVII.—Marble tombstone with gable top and rosettes. Height, 0.95 m.; width, 0.40 m.; letters, 0.02–0.04 m.

Ε Π Ι	Ἐπὶ
ΦΙΛΟΞΕΝΩΙ	Φιλοξένῳ
ΜΝΗΞΙΚΛΕΟΥΣ	Μνησικλέους

The letters are cut in a slovenly fashion and badly arranged.

XLVIII.—Marble tombstone, built into the wall surrounding the church at Loukisi. Height, 1.21 m.; width, 0.44 m.; height of letters, 0.04 m.

Ε Π Ι	Ἐπὶ
ΦΙΛΙΠΠΩΙ	Φιλίππῳ

XLIX.—Marble tombstone with akroterion and rosettes, in wall surrounding the church at Loukisi. Total height, 1.34 m. (of which akroterion alone = 0.55); width, 0.44 m., height of letters, 0.03 m.

ΦΙΛΙΠΠΟΥΣ Φιλίππου

Below are represented in relief various tools, including a knife, axe, and chisel.

L.—Block of rough poros. Length, 0.46 m.; width, 0.285 m.; height of letters, 0.05 m.

ΗΡΑΚΛΕ	Ἡρακλε[ι]-
ΔΗ	δη

The stone-cutter omitted the Λ and inserted it afterwards. There is no trace of an ι at the end of the line, but Ἡρακλέδη would be an impossible form. Ἡρακλείδη would be a good Boiotian dative, but is probably to be regarded as Attic, the *iota subscript* being omitted, as often in late inscriptions. The simple dative is rare on gravestones, but not unexampled. Two or three cases are referred to by FRANZ (*Elementa Epigraphices Graecae*, p. 340), and three cases of the name

in the dative with *ἡρωι* are quoted by KEIL (*Sylloge Inscr. Boeot.*, pp. 155, 169). Possibly we ought to restore *Ἡρακλε[ί]δη[ς]*.

LI.—Fragment of poros slab with cornice. Height, 0.19 m.; width, 0.24 m.; height of letters, 0.025 m.

ΕΝΑΝΔΡ Μ]ένανδρ[ος

LII.—Fragment of poros. Height, 0.24 m.; width, 0.23 m.; height of letters, 0.028 m.

ΝΤΡΟΦΙΛ Σου]ντροφίς

A new name.

LIII.—Marble tombstone with gable top represented in relief. Height, 0.31 m.; width, 0.40 m.; height of letters, 0.025 m.

ΤΑΓΟΝΙΟ --ταγόνιο[ς

LIV.—Poros tombstone with gable top. Height, 0.50 m.; width, 0.45 m.; height of letters, 0.035 m.

ΑΝ.ΚΙΜΟΞ

Nearly all the letters are very uncertain.

LV.—Poros slab, broken at the bottom and on the left. Height, 0.35 m.; width, 0.26 m.; height of letters, 0.045 m.

ΗΡΙΔΑΣ Φιλετ?]ηρίδας

A new name.

LVI.—Poros block with cornice at the top. Height, 0.48 m.; width, 0.22 m.; thickness, 0.205 m.; height of letters, 0.018 m.

ΑΡΙΞΤΗ —
ΤΙΞ

There are traces of three or four lines, but the stone is so badly worn that it was found impossible to make out more of the letters than are given above.

LVII.—Fragment of marble tombstone, broken at the bottom and left side. Height, 0.54 m.; width, 0.22 m.; height of letters, 0.05 m.

ΕΙΝΙΞ --εινίς

LVIII.—Fragment of poros, found near Nos. II and III. Height, 0.19 m.; width, 0.14 m.; height of letters, 0.025 m.

ΡΤΑ
ΤΗ
Ε

LIX.—Fragment of poros tombstone with gable in relief. Height, 0.30 m.; width, 0.24 m.; height of letters, 0.0225 m.

Ω Ν

LX.—Fragment of poros with cornice. Height, 0.34 m.; width, 0.20 m.; height of letters, 0.04 m.

Ξ Κ Α

LXI.—Fragment of poros slab. Height, 0.32 m.; width, 0.18 m.; height of letters, 0.04 m.

Ι Ι Κ Ε
Μ Α Ρ
Χ Α

LXII.—Small poros fragment. Height, 0.38 m.; width, 0.18 m.; height of letters, 0.03 m.

Ξ Ω Τ

BILINGUAL INSCRIPTIONS.

LXIII.—Marble slab, now used as threshold for the entrance to the church lot at Loukisi. Length, 1.01 m.; width, 0.21 m.; height of letters, 0.04 m.

Μ Δ ΑΡΕΛΛΙΥ Δ Q Δ F Δ P O M	M(arcus) Arellius Q(uinti) F(ilius)
	Pom(ptina)
Μ Α Ρ Κ Ο Ξ Α Ρ Ε Λ Λ Ι Ο Ξ Κ Ο Ι Ν Τ Ο Υ	Mάρκος Ἀρέλλιος Κοίντου
Υ Ι Ο Ξ Π Ω Μ Ε Ν Τ Ι Ν Α	υἱὸς Πωμεντίνα

On the form Πωμεντίνα, see MOMMSEN in *Ephemeris Epigraphica*, IV, 221.

LXIV.—Marble slab, in same position as preceding. Length, 1.01 m.; width, 0.21 m.; height of letters, 0.04 m.

Q Δ ΑΡΕΛΛΙΥ Δ Μ Δ Λ Δ Χ Σ Ε Ν Ο
Ι Ο Ι Ν Τ Ο Ξ Α Ρ Ε Λ Λ Ι Ο Ξ Μ Α Ρ Κ Ο Υ
Ξ Ε Ν Ω Ν

Q(uintus) Arellius M(arci) L(ibertus) Xseno
Κ]όιντος Ἀρέλλιος Μάρκου (ἀπελεύθερος)
Ξένων

There is a similar omission of ἀπελεύθερος in the inscription published in the *Bull. Corr. Hellén.*, I, 284-5.

American School of Classical Studies
at Athens.

C. D. BUCK,
F. B. TARBELL.

DISCOVERIES IN THE ATTIC DEME OF IKARIA, 1888.

VIII. SCULPTURES.*

[PLATES XI, XIII.]

The following sculptures, found at Ikaria by the American School, and described under numbers I-XXV, are, perhaps without exception, of Pentelic marble.

I.—Colossal head of the archaic period (*Fig. 43*), found beneath the front wall of the church. Length from crown of head to bottom of fracture, 0.41 m.; greatest width, 0.35 m.; average thickness from front to back, 0.21 m.; distance from hair to base of nose, 0.065 m.; width of nose at base, 0.027 m.; perpendicular depth from bridge of nose to interior angle of eye, 0.03 m.; diameter of largest curl, 0.055 m.

The back of the head has been entirely chiseled away, and the suggestion has therefore been made (Wolters, *Mith. Inst. Athen*, 1887, p. 390), that the head could not have belonged to a statue, but was to be classed among masks which were built into walls.¹ But, if not the head of a statue, it is more likely to have been fixed on the top of a pillar, instances of which have come down to us.² But the present form is not necessarily original. The back may very well have been cut away later, to secure a flat surface for some purpose. The dowel-hole is evidence against immuring; moreover, the surface at the back differs from the surface under the point of the beard, where the chiseling is not so rough as on the back of the head, though worked less smoothly than it would have been if intended to be seen.

The head is of a very archaic type, and can be counted among the most ancient bearded heads which have been found on Greek soil. A

* Dr. Waldstein has given me the benefit of his opinion on the most important objects in our collection of sculptures. The following notes are based upon his remarks; and I owe him an additional acknowledgment for his kindness in going over this paper with me and making some valuable suggestions. I have made some additions since his departure from Athens, and it would not be just to hold him absolutely responsible for every view expressed here.

The plates and figures are from photographs taken by Mr. S. B. P. Trowbridge and Mr. Louis Dyer.

¹ Cf. PAUSANIAS, I. 2. 5.

² Cf. BÖTTICHER, *Baumkultus der Hellenen*, fig. 43.

series of bearded heads which, from their type, naturally offer themselves for comparison are those from Cyprus, now in the Metropolitan Museum at New York; and also two statue-heads now in Rome, generally considered to represent Dionysos. One of these, in the villa Albani, is reproduced in Roscher's *Lexikon der gr. und rom. Mythologie* in the article *Dionysos*. The other, in the Palazzo Doria, has never been reproduced, but while in Rome I made careful notes on it.³ The most valuable data for comparison, however, are found in the series of archaic female statues discovered on the Akropolis within the last few years.

Looking at the head more in detail, we note that the crown was left smooth. Perhaps it was never intended to be seen,⁴ since it was probably raised at some height above the eye-line. The hair in front is cut in a series of oblique, parallel waved ridges—the conventional pattern of numerous examples—all converging toward the median line of the forehead. Encircling the forehead, there is a series of large spiral curls of the usual conventional form, in comparatively high relief, but not undercut. There were originally ten of these curls. The curl on the extreme left, and Nos. 3, 4, and 5 from the right were inserted. One of these was found. As no regular order was followed in insertion, it is probable that the inserted curls were made separately merely on account of some defect in the marble at these points. Two holes, one on the right and the other on the left, in the wavy hair near the posterior line behind the temples, were undoubtedly used to affix a bronze wreath; while two smaller holes on the upper edge of the empty curl-hole nearest the median line probably served for some additional decoration. The general treatment of the hair differs little from that of many archaic male heads. One of the best examples is a Cypriote head,⁵ where there is a double row of curls, and, above them, waved hair extending up to a rather flat crown, and in part covered by a wreath of flowers. The Cypriote heads of this style usually have the double row of curls; so also the Albani statue. In the Hermes Moschophoros of the Akropolis Museum, the curls are not of the spiral pattern, which can be traced to bronze work,

³ Both are noted by MATZ-DUHN.

⁴ [The ivy-wreath would cover most of the crown. A bronze leaf of such a wreath was found, about 0.05 m. in diameter.—A. C. M.]

⁵ CERNOLO, *Atlas*, I, pl. LXXII, No. 470 (Museum No. 506); cf. No. 469 (Museum No. 515).

but seem rather blocked out in the technic of wood-carving. A head and mask of Dionysos found at Delos⁶ show a triple range of curls.⁷ In the remains of the mustache there appears the same wavy treatment as in the hair; but the ridges are here narrower and more elaborate. The circumstance that the mustache runs over and projects above the beard suggests that there may have been a tuft of hair represented in similar projection on the under lip, as in the heads of Dionysos on some Naxian coins.⁸ The beard (of which the right side was found separately at a distance of some feet from the head) shows a series of symmetrical parallel ridges, but closer together than in the hair above the forehead and the mustache. One of the Cesnola Cypriote heads

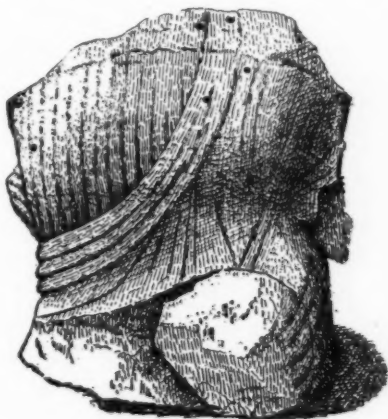


FIG. 44 (II).



FIG. 43 (I).

shows very nearly the same treatment in the beard, but its lines are more wavy in character, and present less of the notched zigzag appear-

⁶ *Bull. de corr. hellén.*, 1881, pl. x, p. 507.

⁷ A head from the Asklepieion, now in the Central Museum at Athens, which in many particulars resembles our head, has a single row of curls of essentially the same character but much flatter. The two curls nearest the ear on each side are on a lower line than the others. The hair on the crown of the head is cut in wavy lines converging toward the centre of the crown. The beard is marked with parallel and nearly straight ridges. The under side is left smooth. [The single row of rather flat curls is common in the helmeted Cypriote heads, noticeably in the inscribed statue holding the dove and cup: CESNOLA, *Cyprus*, p. 132. Cf. also, the archaic Dionysos on the Marathonian vase, *Mith. Inst. Athen*, 1882, pl. III.—A. C. M.]

⁸ GARDNER, *Types of Greek Coins*, pl. II, No. 22.

ance.⁹ The beard of the archaic Dionysos in the Palazzo Doria shows almost precisely the same treatment as that of our statue. The forehead, brow, and cheeks are hard and smooth in modelling, but the cheek is markedly raised from the nose to the side, as is the case in one of the Akropolis female statues,¹⁰ in the Doria statue, and in several of the Cypriote heads. The eye protrudes as a whole, but inclines inward from the top downward, as in most of the Akropolis statues. The upper lid is carried in a continuous bold curve, and the two lids join at the outer angle on one plane; while at the inner angle there is a loop-like ending which has been worn away in the fragmentary portion of the right eye.¹¹ The lower lid is not so much curved as the upper. The existing portion of the left nostril is strongly distended, making the nose seem stunted in its general proportions. Stunted proportions characterize the head as a whole, and may also be observed in some Cypriote heads.¹² As Dionysos and Apollo were the only divinities, so far as we know, whose cults were of importance in Ikaria, a bearded head such as ours can represent only Dionysos, and it is consistent, moreover, with the regular type of archaic heads which have been identified as belonging to this divinity.

II.—We now turn to some fragments of a colossal seated statue (*Fig. 44*) to which this head, as we suppose, originally belonged.¹³ First,

⁹ CESNOLA, *Atlas*, I, pl. LXXXI, No. 529 (Museum No. 402); *cf.*, also, LXXII, No. 470 (Museum No. 506), where the beard is divided into six parallel ridges by horizontal grooves. [An examination of the original of No. 529 shows that the beard, in reality, does not exhibit the peculiar technic of the Ikarian head, but is wavy only, and does not belong to a very early period. The true parallel for this rare crimping in flat, sharply marked bands is to be seen in the back hair of some of the archaic female statues of the Akropolis, such as the one figured in *Ephem. Arch.*, 1886, pl. 5; 1884, pl. 8, No. 6a. I have observed another close parallel in the beard of a small bronze figure in the Bibliothèque Nationale, No. 254, and less pronounced in No. 162, a centaur with human fore-legs. *Cf.*, also, the "Zeus" head, *Month. Inst. Athen.*, XIV, pl. III.—A. C. M.]

¹⁰ *Les Musées d'Athènes*, pl. III.

¹¹ [The last remark does not coincide with my observation. Repeated examinations of the marble convinced me that no "loop" ever existed here, but that the upper and lower lids meet in this corner at the usual sharp angle. The differences between the right and left sides of the head are many.—A. C. M.]

¹² Especially, CESNOLA, *Atlas*, I, pl. LXXII, Nos. 468, 479.

¹³ [While at first inclined to favor this view, a careful review of all the evidence has convinced me that it is not tenable. Putting aside any question of difference of style and age between head and torso, in respect to which there may easily be difference of opinion, it is difficult to reconcile the disagreement between the forms of the dowel-holes in the two. In the head enough remains of the dowel-hole to show

a male torso, preserved from neck to thighs. Height of fragment, 0.80 m.; width of breast, 0.50 m. It was found close to the base *B* (see *PLAN*), and it is not unlikely that this was the original site of the statue. The head must have been carved from a separate block, as is shown by the dowel-hole in the neck. The arms probably extended at right angles from the elbow. The drapery is of the customary archaic style, the chiton showing at the neck and along the right breast. The himation was folded obliquely across the chest and fell in conventional folds. A fragment which was found separately fits on the left thigh and supplies the curve which proves that the figure was seated. Still another fragment recently found belongs to the right leg just above the knee. On the left breast there are four holes, on the right, two, for the affixing of some bronze ornament.¹⁴ Although the back of the shoulders is gone, the lower portion of the hair is preserved, and it shows the treatment usual in the Akropolis statues, namely, a wide mass divided into seven flat wavy ridges or curls. To the same statue undoubtedly belonged a hand (*Fig. 45*), found close to the wall *ab* of structure *D*, on the outside. Width of back, 0.15 m.; length from extremity of wrist-bone to end of the joint of third finger, 0.215 m.; length of second finger, 0.17 m. The long fingers and the conventional form of the thumb are highly archaic, but the execution is excellent. The hand is clasping some object. A marble kantharos

that a horizontal section was probably quadrangular, while that of the torso is pentagonal with different angles differently placed. A dowel to fit both would have been of a form so strangely contorted that it seems altogether unreasonable. Furthermore, there is a slight projection at the lower corner of the dowel-hole in the head which renders it far more likely that the dowel was inserted from the back than from below, as would be natural in affixing the piece to a wall or other vertical surface where such support would be necessary. Again, it is not probable that the back of the head would have been cut away in antiquity while the statue remained intact. This, it would seem, must be attributed to the builders of the church, if to any one, and yet the large fragment of the beard was found within the building *D*, about a metre below the lowest course of the wall of the structure, and even the main piece had not been used in the wall of the church which we demolished. We know nothing of the relation of the head to the earlier Byzantine church on the site, and, in any event, it appears that, if entire, it would have been more serviceable for building-purposes than in its present state with the dowel-hole breaking the desired surface. Finally, the fine preservation of the surface of the head is hardly consistent with the theory that it belonged to the seated statue resting on the base *B* in the open air. For a head similarly flattened at the back, see that of the Gorgon recently found on the Akropolis at Athens (*Journ. Hellen. Stud.*, 1889, pp. 265-6).—A. C. M.]

¹⁴ [Certainly curls.—A. C. M.]

was found, corresponding in dimensions and workmanship to the hand, and it fits exactly in the hole between thumb and fore-finger, so that here we undoubtedly have the object held by the hand.¹⁵ Width of the kantharos, inclusive of the handles, 0.21 m.; height, 0.17 m. It is shown with the hand in *Figure 45*. Finally, we have the two feet with their base in two fragments represented in *Fig. 46*. The larger fragment includes the left foot and the toes of the right; the smaller one supplies the instep of the right foot. The feet were sandaled, and the strap appears on the left foot,¹⁶ which is in advance of the right. The right foot is somewhat raised at the heel, as in many archaic seated statues and vase-paintings, and on it appears the lower edge of the drapery, which agrees in its archaic character with that of the torso. All the toes of the left foot are cut off. These fragments are all of the same colossal proportions, and they unquestionably belong



FIG. 45 (II).



FIG. 46 (II).

to the same statue. The kantharos points to Dionysos, and strengthens our attribution of the statue to that divinity. The type seems to be much the same as that afterward followed by Alkamenes in his celebrated temple-statue of Dionysos, of which several coins¹⁷ are supposed

¹⁵ [The palm of the hand between thumb and fingers is left rough and thick. Near the outside of the palm, opposite the root of the thumb, is a break which shows that the hand was here attached to something, probably the knee or chair, by a marble support about 0.06 m. square. Its position is such that the kantharos must have been tipped considerably from the perpendicular. Cf. the Attic coin representing the statue of Dionysos by Alkamenes, and many vase-paintings.—A. C. M.]

¹⁶ [The remains of a bronze pin or strap are still visible in the sole of the sandals on the inside of each foot near the base of the great toe, and a hole for a similar piece exists on the outside of the left foot near the nail of the small toe, but there is no trace of a corresponding one outside the right foot.—A. C. M.]

¹⁷ BEULÉ, *Les Monnaies d'Athènes*, p. 261; HEAD, *Catalogue of Greek Coins in the British Museum, Attica, etc.*, pl. XVIII.

to give a rough reproduction. Compare also the archaic relief of Zeus in Ince Blundell Hall, England.¹⁸

III.—There are also portions of another colossal statue of somewhat smaller proportions than that just described, namely, two fragments of arms and an unfinished hand,¹⁹ besides two fingers of another hand belonging probably to a third colossal statue.

IV.—We come next to an archaic nude torso similar to those of the so-called Apollo series, the "Apollos" from Thera, Orchomenos, Tenea, the Apollo Ptoos, the Strangford Apollo, *etc.* This torso was found to the north of the church-wall, about half a meter below the surface. A fragment of the left leg and one of the right shoulder were found separately. Height of torso, 0.85 m.; width of shoulders, 0.36 m. The circumstance that the arms and hands were entirely free from the body indicates for this statue a date later than the type of the Thera, Orchomenos, Tenea, or Ptoos Apollos, later also than that of the similar statue from Boiotia,²⁰ in which the arms are separated by several inches from the body, but the hands are united to the body by cylindrical supports. The rendering of the muscles of the chest and the modelling of the back, however, show comparatively little advance from the oldest types.

V.—Belonging to this archaic period, also, is the front portion of a right foot with the long, finger-like toes characteristic of the well-known archaic Apollos just referred to.

VI.—For the basrelief very closely resembling the stele of Aristion, see this Journal, vol. v, pp. 9-17.

VII.—To the fifth century may be attributed a fragment of a sepulchral stele representing an old man holding a staff in his left hand (PLATE XI-2). Above there remain two letters of the epitaph, ΕΥ—undoubtedly 'Ικαρι]εύ[ς. Height of fragment, 0.53 m.; width, 0.23 m. Found in front of the church, close to the surface. For the type, compare certain reliefs crowning stelai, some of which have been discussed by Dr. Waldstein,²¹ who has also pointed out the intimate rela-

¹⁸ Cf. MICHAELIS, *Arch. Zeit.*, VII, p. 31; pl. 5.

¹⁹ [One of these fragments extends from the elbow to the wrist, the other to the fingers, though broken off at the wrist (a recent break, I think). They are but roughly chiseled into shape throughout, never smoothed to a finished surface. At the elbow they are cut off squarely, and present there the same chipped or pitted appearance as the back of the colossal head described above.—A. C. M.]

²⁰ KABBADIAS, *Κατάλογος τοῦ Κεντρικοῦ Μουσείου*, No. 20.

²¹ *Essays on the Art of Pheidias*, IX, pp. 303-7.

tion between many Attic sepulchral reliefs and the relief-work of Pheidias as exemplified in the Parthenon frieze.

VIII.—One of the finest pieces of sculpture found by us is a fragment of a relief, probably sepulchral, representing a female figure seated in a chair. Height, 0.26 m.; width, 0.20 m. Found north of the church, about half a meter below the surface (PLATE XIII). The left hand holds the himation up from the breast; the right hand extends a vessel, apparently a phiale.²² About the crown of the head is



FIG. 47 (IX).

a ridge which is cut down slantingly toward the head, calling to mind, at first glance, the halo about the heads of Byzantine saints. This seems to be merely a device of the nature of that adopted in the Parthenon frieze, to make the relief appear higher than it really is.²³ The attitude of the figure and the delicacy in the treatment of the drapery remind one of some of the seated female figures in the Parthenon

²² [If it is a phiale that is held in the right hand (as seems to me most likely) and the monument is sepulchral, it would be a new phase, indeed, in Attika at this early period; so much so that, in my judgment, it is not sepulchral, but represents a divinity. The size of the figure within the limitations of space, the shape, so far as preserved, and the comparative thinness of the slab, suggest a votive offering with adorants, rather than a sepulchral stele. This leads me to conjecture that we may possibly have here a representation of the female divinity whom, in accordance with the traditions of the spot, we ought to expect to find, namely, Erigone. If the cast of features calls to mind the Demeter (or Kore?) of the famous Eleusinian relief (FRIEDERICH-S-WOLTERS, *Bausteine*, No. 1182) with its "eminently religious character," we may remember that Erigone and the Ikarian story are closely allied to the Eleusinian divinities and legends (*Seventh Annual Report of School at Athens*, pp. 66, 97).—A. C. M.]

²³ [If Constantinos's photographs do not deceive, something similar but less pronounced exists about the back of the head of the middle figure on a sepulchral stele of the Central Museum (KABBADIAS, *Κατάλογος τοῦ Κεντρικοῦ Μουσείου*, No. 132; Mrs. MITCHELL, *Hist. Anc. Sculpt.*, p. 382) and above the head of the female to the left in the stele with the inscription 'Αριστίας Ἰφιστιάδης, mentioned by KÖHLER, *Mith. Inst. Athen*, 1885, p. 372. These are both assigned to the fifth century. Such concurrent circumstances may give some clue to the date of our relief. The hair was not represented plastically at all on the head, the surface being left quite rough. This is also the case with the hair of the rider on the Dexileos monument in the Kerameikos, where traces of paint show how the hair was treated, and it is probable that the same device was resorted to here.—A. C. M.]

frieze.²⁴ In regard to the gesture of holding the drapery up from the breast, we may compare the Myrtia Kephisia²⁵ relief of the Louvre. In the Hera of the east frieze, the motive seems to me to be quite different. Something similar appears in still earlier art, namely on the altar sometimes attributed to Kalamis.²⁶ Compare also an archaic relief from Lakonike.²⁷

IX.—Figure 47 reproduces the lower left-hand portion of a relief, representing three figures, one of which is of much greater stature than the others and is thus, probably, distinguished as a divinity. Height of fragment, 0.34 m. ; width, 0.32 m. Upon the *anta* at the left of the relief are traces of a fourth figure similar to the two small figures within. The style of work seems closely akin to that of the



FIG. 48 (x).

reliefs²⁸ representing Asklepios and Hygieia receiving homage, the worshippers being of much smaller size than the divinities. The small figures in our relief, however, are not turned in adoration toward the large figure, but seem to be walking away. It is to be observed that they are standing upon a higher level than the large figure, as if walking over a slight eminence. The hand of the large figure seems to

²⁴ MICHAELIS, *Der Parthenon*, p. 204; WALDSTEIN, *Essays*, VI, p. 203.

²⁵ FRÖHNER, *Inscriptions grecques du Louvre*, p. 290.

²⁶ OVERBECK, *Gesch. d. gr. Plastik*⁽³⁾, I, p. 219; KABBADIAS, *Kατάλογος τοῦ Κεντρικοῦ Μουσείου*, No. 54.

²⁷ *Mith. Inst. Athen*, 1883, pl. XVI.

²⁸ Cf. *Mith. Inst. Athen*, 1877, p. 215 ff, plates XIV-XVII; GIRARD, *Bull. de corr. hellén.*, 1878, p. 65, plates VII-IX.

rest on the shoulder of the figure directly in front, but the stone is too much damaged to show the action with certainty.²⁹

X.—Two marble slabs with reliefs on both sides (*Fig. 48*): height, 0.63 m.; width at base of slab *A*, 0.63 m., of *B*, 0.58 m. In the top of each slab is a dowel-hole, placed at about an equal distance from each end. The two slabs must have formed part of a balustrade or railing, visible from both sides. *A* is an end slab, as is shown by the tree which appears on each side, in one case being the beginning of the series of reliefs, in the other, the end. Looking at the side upon which the relief of *A* forms the beginning, we see a representation of Herakles and the Muses; Herakles, with club and himation or chlamys (lion-skin?), standing in the centre of slab *B* with a female figure on each side; before slab *A* are three female figures,³⁰ the central one holding a musical instrument resembling a mandolin. Upon the other side of the slabs is represented a sacrificial procession of nine figures, four on slab *A*, five on slab *B*: the foremost figure is leading a goat beneath the tree. This relief is so much damaged that only the lower portion of the figures is preserved. The work has great historic and mythologic interest, as being the only extant representation in sculp-

²⁹ [The explanation of this scene is to be sought in the class of reliefs treated by Löwy, *Jahrbuch arch. Inst.*, II, pp. 109-11. They are characterized by a low altar (*ἱεράδρα*·*χθονίους δὲ καὶ ἡρώας ἱεράδρας, ἐποχθονίους δὲ βόθρους καὶ μέγαρα*, PORPHYR., *De antro nymph.*) usually rounded above, by adorants, and at times by a female much larger than these, with pitcher and patera ready to pour a libation, as in the relief of the Villa Albani figured by Löwy; cf. *Myth. Inst. Athen*, IV, pl. XVI; ROSCHER, *Lex. Myth.*, p. 406; etc. These habitually stand before the altar, behind which is a hero or god to whom the libation is to be made. Sometimes the female is omitted, as in the Theseus relief of the Louvre, and in that from the Mesogaia described by Milchhöfer, *Myth. Inst. Athen*, 1887, p. 293. In ours, we see the *ἱεράδρα*, the adorants, and the colossal female, but, in the mutilated state of the relief, there may be question whether the adorants have their hands in the usual attitude, or the female is provided with a libation-vessel. Yet her right arm is certainly raised, and that of the figure before her is bent upward from the elbow. (Our artist, by the use of a magnifier, has seemed to see more than I can feel wholly certain of.) A peculiar feature is that two adorants are in front of the female and are walking past the altar and beyond it (not over it, as appears clearly, since the feet and a portion of the legs are concealed by the altar). The theory that the colossal female sometimes represents a priestess (ZOEGER, as cited by Löwy) receives some support here by the position of her left hand seemingly resting on the shoulder of the adorant before her.—A. C. M.]

³⁰ [The conspicuous absence of the chiton poderes in the third figure on the right, in *A*, seems to me to preclude, for this period, the idea that this figure was intended for a Muse. I think it a male.—A. C. M.]

ture of Herakles and the Muses; though these are connected on a vase recently published,³¹ and on a few Roman coins,³² all which examples are to be traced to the Muses which the Roman consul Fulvius Nobilior carried off from Ambrakia and set up in a temple dedicated to Hercules Musarum.³³ In a Chian inscription (*CIG*, 2214), the victors in gymnastic contests made libations ταῖς τε Μούσαις καὶ τῷ Ἡρακλεῖ (cf. Ἑρμοῦ καὶ Ἡρακλέους καὶ Μουσῶν, Teos; Dittenberger, *Syll.*, No. 349). But these reliefs have especial interest and importance on the art side, belonging, as they do, to the best period of the fourth century, and showing much analogy with the reliefs of Apollo, Marsyas, and the Muses, from the pedestal of a group by Praxiteles at Mantinea.³⁴

XI.—In PLATE XI-3 is represented a well-preserved ex-voto slab of a not uncommon type, representing a small temple with pilasters. On the lower edge there is a projection intended to fit into a socket. The cornice is ornamented with a range of antefixes placed at equal intervals.³⁵ Height of slab, 0.27 m.; width, 0.31 m.; projection at bottom, 0.05 m. deep and 0.08 m. wide. It was found in front of the two upright slabs in the pronaos of the Pythion (see PLAN, *H*, *i* and *k*). In the middle, Apollo is seated upon the omphalos, enveloped in a voluminous himation, which is draped in such a way as to leave his breast and right shoulder and arm bare. With his left hand he raises a lustration-branch, while in his right he holds a phiale. The representation of divinities holding vessels for the libation is not rare in the fifth century and later, and, according to Furtwängler,³⁶ is the result of a strong tendency, seen in vases of the period of Pheidias, to represent the gods in human relations. A certain degree of archaism is evident in the head and in the treatment of the curls. In front of Apollo stands the altar before which the worshipper is stationed, with his himation loosely thrown about him, and his right arm raised in the usual gesture of adoration. This figure displays a very close resemblance to some of the worshippers in the Asklepios reliefs,³⁷ also to the worshipper on the ex-voto relief to Zeus Meilichios, found at the

³¹ *Notizie degli Scavi*, 1884, pl. VIII, p. 377.

³² Cf. BIE, *Die Museen*, p. 25.

³³ PLINY, *HN*, XXXV. 66; EUMENIUS, *Pro restaur. schol.*, VII.

³⁴ *Bull. de corr. hellén.*, 1888, plates I, II, III; pp. 104-28.

³⁵ [The spectator is conceived to be standing by the side of the temple and looking in upon the scene enacted there, as if no wall existed to interrupt the view.—A. C. M.]

³⁶ *Mith. Inst. Athen*, 1881, p. 117.

³⁷ Cf. *Bull. de corr. hellén.*, 1878, pl. VII; *Mith. Inst. Athen*, 1877, pl. XVII.

Peiræus.³⁸ In the last-named work, the divinity, Zeus Meilichios, holds a phiale in the same manner as the Apollo on our relief. Behind Apollo stands Artemis, clad in the long tunic and diplois. The top of her quiver appears above the right shoulder. The drapery recalls the various reproductions of the Athena Parthenos,³⁹ while the treatment of the hair is precisely the same as that of a fourth-century head in the Central Museum, which was thought to represent Hygieia by Köpp, who published it for the first time.⁴⁰ The left hand of Artemis is held upon her hip, while the right hand rests upon the outer wall of the temple.⁴¹ The workmanship of the relief is rather careless. On the omphalos plentiful remains of red color are still distinguishable, and there are also slight traces of the same on the borders which enclose the relief.

Upon the upper and lower edges of the relief is the following inscription: ΠΥΘΑΙΣΤΗΣ ΓΕΙΣΙΚΡΑΤΗΣ | ΑΚΡΟΤΙΜΟΥ ΑΝΕΘΗΚΕΝ, Πυθαιστῆς Πεισικράτης Ἀκροτίμου ἀνέθηκεν. This is the only example of the word Πυθαιστῆς in an inscription,⁴² though, in a long Amphictyonic decree, Böckh supplies Π[υθαιστῆς]. Töpffer, in an article upon *Die attischen Pythaisten und Deliaisten*,⁴³ has shown that the Pythaistai of Strabo and the lexicographers were neither members of a certain gens of this name, nor even of any particular gens; but rather that the title was a general one given to envoys sent to consult the Pythian oracle. The inscription possesses additional interest from the fact that Ikaria lies so near the Marathonian Tetrapolis, where the worship of Apollo gained its first foothold in Attika and where, at an early day, the Delian and Pythian cults were fused.⁴⁴

³⁸ *Bull. de corr. hellén.*, 1883, p. 507, pl. xviii.

³⁹ Cf. SCHREIBER, *Die Nachbildungen der Athene Parthenos*. [For a similar habit in statues of Artemis, see ROSCHER, *Lexikon*, p. 605.—A. C. M.]

⁴⁰ *Mith. Inst. Athen*, 1885, pl. ix. [This arrangement of the hair is a form of the double bow-knot of the later Apollo Belvedere and of many female statues, especially of Artemis and Aphrodite.—A. C. M.]

⁴¹ [The similarity of this attitude in general to that of Hygieia in the Asklepien reliefs, and the further likeness of the full-face position, otherwise rather rare in the best period (FRIEDERICH-WOLTERS, *Bausteine*, No. 1803), may be noticed.—A. C. M.]

⁴² [This is the statement of TÖPFFER, *Hermes*, 1888, p. 322; but he has overlooked the Delian inscription (LEBÈGUE, *Delos*, p. 150) reading Ζήνωνα Ζήνωνος, κλειδου-χῆσαντα καὶ [πυ]θαιστήν ἐν [Ἀθῆν]αις [καὶ ἱερὰ Διὸς Σώτηρος καὶ τῆς] Ἀθη[νῶν] τῆς Σωτῆρ[ας] γενόμενον . . . , which tends to invalidate some of T.'s conclusions.—A. C. M.]

⁴³ *Hermes*, 1888, pp. 321-32.

⁴⁴ Cf. MILCHHÖFER, *Ueber den attischen Apollon*; CURTIUS, *Griechische Geschichte*, I, p. 107.

It is an interesting coincidence that, just as the type of our relief may be considered as influenced by the Asklepien reliefs, so the Akrotimos of the inscription is probably the man who showed so warm an interest in the Asklepien cult in Athens (see *Seventh Annual Report of American School at Athens*, pp. 85-6).

XII.—Upon another slab, broken at the right, Apollo is represented, again seated on the omphalos, and playing on the lyre (PLATE XI-1). Behind him stand two female figures, probably Muses.⁴⁵ Along the top runs a cornice. Height of slab, 0.48 m.; width as far as fracture on the right, 0.43 m. Found immured in the church.

XIII.—Lower left-hand corner of relief representing a draped figure standing with legs crossed, leaning on a pillar. Height of fragment, 0.32 m.; width, 0.21 m. Found in the wall of the church. This may be one of the several types of Muses leaning upon a pillar,⁴⁶ but not enough of the relief is preserved to show what the attribute was. The drapery is of good style. Behind the figure is a tree.

XIV.—Small fragment of relief showing the legs of a young man, nude; also a hand grasping some object, perhaps the branch of a tree. Height, 0.26 m.; width, 0.125 m. Found in the south wall of the church. Beside the left leg is seen the lower corner of the chlamys.

XV.—Lower portion of a relief showing the feet and the lower edge of the drapery of a female figure. Height, 0.26 m.; width, 0.24 m. Found in the south wall of the church. The workmanship is poor.

XVI.—Sepulchral stele representing a parting-scene of the usual type. A female figure, seated in a chair, grasps the hand of a man.

⁴⁵ [In this once beautiful relief the omphalos exhibits plastic traces of the network of fillets (*ἀγρηνός*) which is so frequently represented as covering its surface. I have already expressed the opinion (*Seventh Report*, p. 78) that the females are Artemis and Leto. There are no attributes to characterize them, but they are distinguished plainly as maiden and matron by their dress, that of Artemis being the same as in the preceding relief. A similar distinction may be noted in *Élite Céramographique*, II, pl. XXXVI; and in *Anc. Marb. Brit. Mus.*, part II, pl. v. Our scene is purely peaceful, purely musical. For Artemis without attributes, may be cited the black-figured vase of *Élite Cér.*, II, pl. L, where Apollo is mounting a chariot and Artemis is ready to hand him the lyre and plectrum. Leto stands before the horses. The attitude in our relief, each lifting the veil with the left hand, and Artemis resting her right on her hip, is too familiar to need illustration. More of the head of Apollo is preserved than appears from our plate. The head is slightly raised and seems looking into the distance.—A. C. M.]

⁴⁶ Cf. BIE, *Die Musen*, ch. VI, types, 1.θ; 2.β; 2.γ; 3.μ; 4.γ.

Near the woman stands a female attendant; above are cut two rosettes. Height, 0.82 m.; width, 0.40 m. This relief was built into one of the interior walls of the church, and was seen there by Milchhöfer.⁴⁷ At the bottom, a few letters of the inscription can be made out. See Inscription No. 14 (p. 318).

XVII.—Torso of a satyr, broken at the waist (*Fig. 49*). The two parts were found separately, one imbedded in the north wall of the church, the other, under the church. Total height, 0.57 m.; breadth of chest, 0.29 m. The root of the tail is distinguishable, behind, and, below it, the place where the tip was attached, curling around.

XVIII.—Breast of a Seilenos with part of right arm and end of the scanty beard, which is divided into four distinct parts (*Fig. 50*). Height of fragment, 0.21 m.; breadth of chest, 0.15 m. Found near the angle made by the peribolos-wall *E* with the later wall *F*.



FIG. 49 (xvii).



FIG. 51 (xix).



FIG. 50 (xviii).

XIX.—Head of a child (*Fig. 51*), found in the same place as the last. Height, 0.13 m. The left side of the crown of the head has been worked off flat, and shows that it was part of a group similar to the Eirene and Ploutos of Kephisodotos, or the Hermes and Dionysos of Praxiteles.⁴⁸ The face offers a very striking resemblance to that of the Dionysos child in the Hermes group, but is of much inferior workmanship and later date.

⁴⁷ *Mith. Inst. Athen*, 1887, p. 311.

⁴⁸ [It will be observed that the inclination of the head is toward the child's left, instead of its right, as in the two groups cited. Consequently, if held on the arm as in these, it should be the right arm, in order to have its gaze directed toward the bearer. That it is directed upward and toward some object is plain. In neither of the groups cited, nor in that of the boy in the Peiræus museum (*Mith. Inst. Athen*, 1881, pl. xiii), is the position such as to account for the flat surface on the left side of the head.—A. C. M.]

XX.—Head representing an actor in the female tragic mask, with distended eyes, wide-open mouth, and hair in a heavy mass, like a wig. Height, 0.16 m. The hair, which is cut in wide ridges, is drawn up over the middle of the forehead. It is interesting to compare with this an ivory statue of an actor, found at Pompeii.⁴⁹

XXI.—Statue of a girl, of the Graeco-Roman period, head wanting (*Fig. 52*). Height, 1.10 m.

XXII.—Female head of the Graeco-Roman period, found close to the statue just mentioned (*Fig. 52*). It was afterward stolen. The fact that the statue and head were found in close proximity gives a presumption in favor of their belonging together.⁵⁰

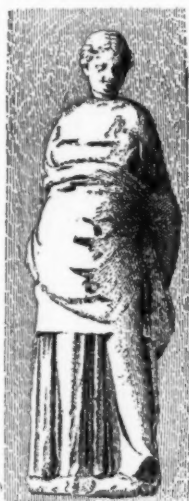


FIG. 52 (XXI, XXII).



FIG. 55 (XXVI).

⁴⁹ Cf. *Mon. d. Inst.*, XI, pl. XIII; *Annali d. Inst.*, 1880, p. 210; also reproduced by BAUMEISTER, *Denkmäler*, under article *Schauspieler*, etc. [This comparison must not be understood as indicating a close parallel. The hair is not arranged in the formal curls of the ivory statue, but falls irregularly beside the face, and the lock on the top of the head runs over the crown to the back of the head, like that seen on many heads of Eros, thus combining, in a way, the arrangement of hair seen on the so-called genius of tragedy from Herculaneum (CLARAC, III, 1132; *Annali d. Inst.*, XVIII, p. 216-22), and the mask held in its hand. On the left side of our head, near the ear, is a fracture which shows that it was here attached to some object.—A. C. M.]

⁵⁰ [In *Figure 52*, the head has been set upon the body without any attempt at proper junction or desire to prejudice the question of their belonging together.—A. C. M.]

XXIII.—Portrait-head of Graeco-Roman period. Height, 0.30 m.

XXIV.—Marble slab hollowed out on one side and pyramidal on the other. Width, 1.04 m. ; length, as far as preserved, 1.00 m., but originally about 1.24 m., as calculated from the pyramidal side. Found just outside of wall *ae* of *D*, 0.80 m. below top of wall. Along the edge of the side which is hollowed out are five objects which it is difficult to describe, but of which *Figure 53* will afford some idea. Last year, there was found a corner-piece having upon it a similar object, but somewhat larger. This, however, from its dimensions,

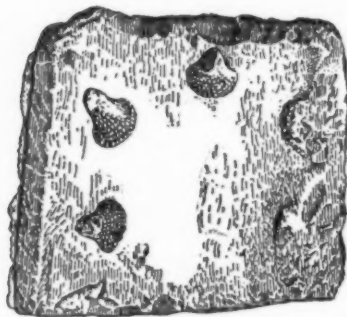


FIG. 53 (xxiv).



FIG. 54 (xxv).

cannot be one of the missing corner-pieces of the slab found this year, but must have belonged to another similar slab. Along one edge of the slab runs a well-cut moulding. Innumerable suggestions have been put forward as to the nature of the strange objects ranged along the edge of the hollowed side. Animals' feet, birds' tails, etc., must be counted out, owing to the circumstance that one of the objects is intact, and so must be explained, not as a fragment, but as complete. I have attempted to explain the slab as a table for offering sacred cakes to the god, and the mysterious ornaments as representing cakes made with a

pine-cone mould. I was led to this by comparing a painting found at Pompeii,⁵¹ in which there is represented, in the midst of woodland and mountain scenery, a statue of Dionysos holding the thyrsos in his left hand and the kantharos in his right; while upon a rough rock-altar is seen a large copper dish within which is a smaller wooden dish containing fruits of various kinds, and beside this wooden dish an object which has the appearance of a pine-cone standing on its base, but which is explained as a cake made in the form of the pine-

⁵¹ *Musée Borbonico*, vol. VII, pl. XVI; BÖTTICHER, *Baumkultus der Hellenen*, fig. 24.

cone, sacred to Dionysos. Reference is made, here, to the lines of Vergil's *Georgics* (II, 393-5): *ergo rite suum Baccho dicemus honorem | carminibus patriis, lancesque et liba feremus, | et ductus cornu stabit sacer hircus ad aram*. The diameter of the basin in the painting seems to be about equal to the height of the statue, so that we need not feel that our slab is too large to be explained in this way. Nor is it an objection that it is of stone, not of metal. But a serious objection to this theory is found in the pyramidal shape of one side and the cornice with moulding, features which seem inexplicable in connection with such a basin or platter. These may be taken as rather favoring a suggestion which has been made, that the slab was a roof-piece over a niche, the hollow side being underneath and the strange objects some form of ornament.

XXV.—*Figure 54*, from a photograph, represents the head of one of the griffins already described, *AJA*, v, p. 179.

XXVI.—Besides the sculptures in marble above described, a few objects in bronze were found, the most important of which is a small anathema with a female figure incised in outline (*Fig. 55*). This is apparently a divinity, perhaps Artemis, holding a flower in her right hand, while her left hand and arm support a sceptre. The head-dress is peculiar, and the whole style archaic.⁵²

CARL D. BUCK.

Athens,
February, 1889.

⁵² [The bronze is about 0.12 m. in length, somewhat broken away at the bottom and front side below, and is still attached to a narrow ribbon of bronze by which it was affixed originally. A hole pierces the neck. The bronze is cut out to follow the outlines desired, as in the case of the bronze from Olympia noticed by FLASCH (BAUMEISTER, *Denkmäler*, p. 1104s) and that at Metaponto described by A. EMERSON in this Journal (iv, p. 30). The figure faces toward one's left and holds in her right hand her veil (not "a flower") by the fingers while the thumb is extended straight from the wrist as in the other hand, which does not grasp the staff. The veil extends from the top of the head somewhat in front of the facial outline and probably curved to meet the hand (see GERHARD, *Auserl. gr. Vasen.*, pl. XXIII). A bit of the bronze is lost here and a portion of the hand also. The lines here show the fall of the garment and the folds toward the neck. The dress is the diploidion, leaving the neck and arms bare. No attributes are visible, except the staff and possibly a wreath on the head. The staff is wound with a fillet. Here, again, I suggest the possibility of a representation of the local heroine. Except in the drawing of the hands, there seems to be nothing more than a slight severity in the style. If the staff be a sceptre and not a thyrsos, this may well have been assigned to Erigone, as it often is given to Triptolemos.—A. C. M.]

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AFRICA.

EGYPT.

PROPOSED ARCHÆOLOGICAL SURVEY OF EGYPT.—At the November meeting of the Egypt Explor. Fund, Mr. F. Ll. Griffith presented a paper, in which he proposed a complete survey and index of the monuments of Egypt, taking each city, its tombs and temples, as a whole; he impressed the importance of this, in view of the daily ruin of monuments. His program is for explorers to pass from one end of the country to the other, verifying the accounts of travellers, searching out new monuments and describing those already known, collecting place names, issuing temporary reports and monographs, and finally gathering all the evidence into one connected survey. The meeting passed a resolution "approving the suggestion of an archaeological survey of Egypt and referring the matter to the Committee."—*Academy*, Dec. 14.

SCARABS OF THE FIRST DYNASTY.—Professor Sayce purchased at Qeneh a somewhat worn scarab of immature art: it bears the name of the seventh king of the First Dynasty, called Semempses by Manetho. The name is expressed by the same curious hieroglyph that is used to represent it in the list of kings at Abydos. On either side of the name is the royal uraeus, the uraeus on the left-hand side standing on the basket. When looking over some Egyptian antiquities belonging to Mrs. Miller-Morison, Prof. S. came across a scarab precisely like his own, except that it was rather larger and was of stone instead of composition. It had been purchased two years ago at Abydos. Prof. S. believes that these came from the same tomb, and

are witnesses that a monument of the First Dynasty still exists or recently existed in the neighborhood of Qeneh.—*Academy*, Oct. 26.

AHNAS-EL-MEDINEH = HERAKLEOUPOLIS.—Professor Erman of the Berlin Museum having renounced his prior claim to excavate at this place in favor of the Egypt Explor. Fund, M. Naville is at present exploring that site, which has been chosen for this season's work. Ahnas is the site of the great city Herakleoupolis, at the entrance of the Fayûm; which, after Memphis and Helioupolis, was probably the most important city north of the Thebaid. When, in the VIII dynasty, Memphis lost its preëminence, the Egyptian Monarchy passed first to Herakleoupolis, before it established itself at Thebes.—*Academy*, Dec. 14.

ALEXANDRIA.—*Fragments of a Hyksos Statue.*—Some fragments of a statue of a Hyksos have been found near Pompey's column, at Alexandria, and have been transported to the Museum in Cairo.—*Chronique des Arts*, 1889, No. 33.

TELL-BASTA = BOUBASTIS.—Count d'Hulst has returned to Tell-Basta to resume the work which has been suspended during the summer. Unfortunately, during his absence the sculptured slabs bearing representations of the human figure have been sadly battered and defaced by the fanatical Mohammedans of the neighborhood.—*Athenæum*, Sept. 21.

The Committee of the Egypt Explor. Fund, anxious to preserve as many as possible of the beautiful basreliefs found in the Festival Hall and in the Hall of Osorkon (see JOURNAL, vol. III, pp. 413-18; vol. IV, pp. 192-4), have offered to present slabs to local provincial (British) museums, which will guarantee the cost of transport. Seven blocks are being brought over on these terms: two for Bolton, one each for Manchester, Greenock, Tamworth, York, and Canada, the transport expenses of which are paid by persons interested in the respective museums. These basreliefs are similar to the one presented last year to the British Museum. The Committee have also taken it upon themselves to offer a selection of objects from Tell-Basta to the Berlin Museum and to the Louvre.—*Academy*, Dec. 14.

CAIRO.—*Researches on the period of the Arabian Conquest.*—A subscription has been opened in order to undertake excavations in Cairo, especially with the object of discovering archæological data regarding the period of the conquest of Egypt by the Arabs. They will be directed by Count d'Hulst. Corbett Bey, the Khedive's private secretary, who has made a specialty of the topography of the city, has already selected a number of promising points for excavation.—*Chron. des Arts*, 1889, No. 33.

EL-FUSTÁT (Old Cairo).—Previous to the middle of January, Count d'Hulst is to excavate on the site of the first Muslim capital of Egypt, El-Fustát, two miles south of Cairo and immediately adjoining the old fortress of Egyptian Babylon. This excavation has for its object the de-

termination of the sequence of Persian and Arab lustre-ware by the discovery of specimens at different levels in sites of known date.—*Academy*, Dec. 14.

TELL KAHUN.—At the Dec. 5 meeting of the Arch. Institute (London), Mr. F. C. J. Spurrell described the stone implements lately brought by Mr. Flinders Petrie from Kahun. Among them were the axe, adze, saw, sickle, and knife. The derivation of the hieroglyphs from these implements was described, showing that very little change had occurred from the earliest known symbolic forms to these implements in use 2600 B. C.—*Athenæum*, Dec. 14.

Mr. Flinders Petrie has arrived in Egypt, and resumed work at Tell Kahun, the site which last year yielded the earliest papyri, domestic objects, and potsherds inscribed with alphabetical characters, lately exhibited in London.—*Academy*, Oct. 26.

SIÛT.—*Inscriptions of the necropolis.*—*Discovery of a record of the Heracleoupolite line of Kings.*—Mr. F. Ll. Griffith reported to the Egypt Explor. Fund (Nov. 29) the results of his studies of the rock-cut tombs at Siût. He has been, for more than two years, collecting the scattered remnants of inscriptions cut or painted on the walls of tombs in this great necropolis in or about the xxv century B. C. By means of these texts, it has been possible to localize with certainty the long-sought dynasties of Heracleoupolis, which Manetho placed, as the ix and x, between the Memphite kings of the Early Monarchy and the Theban kings of the Middle Monarchy: at the least computation, there were 23 kings, who reigned 285 years. Not a single monumental trace of these had been observed until Mr. Griffith—acting upon a suggestion of M. Maspéro, that the tombs of Siût were of the age of the Heracleoupolite kings—studied these inscriptions. Once there were many inscribed tombs, now there are only four, but copies of inscriptions now destroyed are found in the great *Description de l'Égypte* and in drawings at the British Museum. According to the *Description* the tombs were almost complete in 1799, since when the façades have been blasted away, the square pillars broken down, many inscriptions entirely destroyed and the remnant injured. The first inscription which showed that at that time Heracleoupolis was the capital is that of Kheti, who says: "Siût was contented under my administration, Heracleopolis Magna praised God for me, Upper and Lower Egypt said, this is the wisdom of a great prince." Siût is 150 miles from Heracleopolis Magna. The entire series of tombs may be divided into two groups: the one simple, showing a predominance of the names of Tefaba and Kheti, of the Heracleoupolite dynasties; the other complex in design, with the name of Hept'efa, belonging to the reign of Usertesen of the xii dynasty. Kheti son of Tefaba was high in favor with the king Ka-meri-ra, whom he accom-

panied on an expedition to the south, and from whom he received the commission to rebuild the temple of Apuat. In another tomb was buried another Kheti, probably his son, who lived in a more peaceful time. The earliest of these nobles, Tefaba, lived in a troubled period of civil war, and many of his exploits are narrated.—*Academy*, Dec. 14.

ALGERIA.

CHERCHELL.—*Excavations at the thermae.*—M. Waille has continued his excavations on the site called the Thermal Palace. He has reached the great central hall and cleared two new halls to the west of it, thus finishing the work. He found a fine marble statue, perhaps of Ceres, a helmeted head that has an Amazonian character, and fragments of an inscription in large letters with the name of the Emperor Trajan: they have been placed in the museum.—*Chron. des Arts*, 1889, No. 33; *Revue Critique*, No. 43.

TUNISIA.

CARTHAGE.—*The Phœnician Necropolis of Byrsa.*—The discovery by Father Delattre of an early Phœnician necropolis on Mt. Byrsa has been mentioned in pp. 84, 201-2. Further excavations were carried on last summer and described before the *Académie des Inscriptions*, on Nov. 8. Other tombs of the Phœnician period were opened and found to contain an amphora of gilt bronze, scarabæi of Egyptian style, and figurines of terracotta belonging to a class represented up to the present only by figurines found in Syria and at Rhodes: this series of statuettes is still Asiatic in attributes and costume, but already show the influence of Greek art and of what M. Heuzey terms the *choc en retour* of Hellenism.—*Revue Critique*, 1889, No. 46.

HAMMAM DERRADJI=BULLA REGIA.—Excavations have been carried on for more than a year at Bulla Regia, the present Hammam Derradji, near *Souk el-arba*. They have been in charge of Dr. Carton under the supervision of the Direction of Antiquities. M. René de la Blanchère reported on them to the *Acad. des Inscriptions* on Oct. 4. A large number of small objects have been found, including about 600 terracotta lamps, 40 to 50 bronze mirrors (four of which have a cover decorated with subjects in relief), engraved stones, etc. They will all be placed in the Alaoui Museum, at the Bardo.—*Revue Critique*, 1889, No. 41.

ASIA.

HINDUSTAN.

MATHURA.—The excavations in the Kankáli Tila at Mathurá, which last year brought us the remarkable inscription dated in the seventh year

of Shâhi Kanishka, were resumed in January and February by Dr. A. Führer. His results are again highly interesting and important. Besides numerous valuable sculptures of the Indo-Scythian and later periods, epigraphic proof has been found showing that the temple buried under the mound belonged to the Svetâmbaras, as well as further evidence corroborating the statements of the Kalpasûtra regarding the early subdivisions of the Jaina monks. Their ancient *Ganas*, *Kulas*, and *S'âkhâs* are mentioned in four votive inscriptions exhibiting the well-known characters and the peculiar mixed dialect of the Indo-Scythian period, and probably range between the years A. D. 100 and 173. The names of the Jaina schools which they give are mostly the same as those which occur on the documents found in former years. Inscription No. II, which is incised on the base of a female statue, records the dedication of an image of *Sarasvati*. Statues of the *Vâgdevatâ*, or goddess of speech, are common in modern Jaina temples, and they occur even in the caves. We now learn that the worship of *Sarasvati* was considered orthodox by the *S'vetâmbaras* before the second century A. D. Also, the mention of the *Vairâ* or *Vajrâ* *S'âkhâ* in the inscriptions Nos. II and III possesses some value for Indian chronology. According to the later Jaina *Therâvalis*, its founder, *Vajrâchârya*, lived in the first century A. D., the date of his death being usually given as 584 after *Vîra* or *Vikramasamvat* 114. If this statement is worth anything, it is now evident that the year 84 of the era of the Indo-Scythians, in which No. II was incised, must fall later than *Vikramasamvat* 114. Hence, the era of the Indo-Scythian kings cannot be the so-called *Vikramasamvat* of 56½ B. C. On the other hand, its identification with the *S'akasamvat* of A. D. 78½ is perfectly possible. Dr. Führer's new discoveries show that the *Kankâlî* *Tila* has by no means yielded up all its treasures. Its further excavation should certainly be proceeded with as soon as possible. The exploration of the ruins of one of the oldest Jaina temples would without a doubt completely free their creed from the suspicion of being a modern offshoot of Buddhism.—*Academy*, June 1.

ARCHÆOLOGICAL SURVEY OF INDIA.—We have received the following Survey Reports.

Dr. E. HULTZSCH, Epigraphist of the Survey, makes a Progress Report for Feb. and March, 1889. Accompanied by a Brahman Assistant, he visited Gooty and Tirupati.

TIRUPATI.—The numerous inscriptions of the temple at Lower Tirupati were left uncopied, as they belong to the later kings of Vijayanagara and possess scarcely any historical importance. The temple on the holy mountain (*Tirumalai*) of Upper Tirupati is presumably of a more ancient date. As Europeans are not permitted to enter it, the task of copying the

Tirumalai inscriptions devolved on the Assistant, who took impressions of the most important. But the Mahant of Tirupati withheld from him, though he is a Brahmin, the permission to enter the innermost prakara. Endeavors to obtain a view of the copper-plate grants, of which the temple is supposed to possess two cart-loads (Sewell's *Lists of Antiquities*, vol. I, p. 153), were equally unsuccessful. An appendix contains a provisional list of those Tirumalai inscriptions which were copied (Nos. 53-74): they were in the Telegu, Canarese, Tamil, and Grantha languages. The most curious among them are modern and very faulty copies of four Chola inscriptions (Nos. 61 to 64), which were made in the time of Vira-Narasimhadeva-Yadavaraya on the occasion of a rebuilding of the temple. The originals seem to have contained grants to Tiruvengada-deva, the deity of Tirumalai. Consequently, it is very probable that the temple was already in existence in the time of the Chola kings Rajaraja and Rajendra-Chola. There are also fragments of two inscriptions of Sundara-Pandya-deva (Nos. 70 and 72). Most of the remaining inscriptions belong to the second Vijayanagar dynasty. Two of them (Nos. 65 and 66) mention gifts made by Chinnaji-Amma and Tirumalamma, two queens of Krishnaraya. Three others (Nos. 53 to 55) record that Krishnaraya attacked Prataparudra-Gajapati, pursued him as far as Kondavidu and captured the fort of Udayagiri.

GOOTY.—On the way to Tirupati, Dr. Hultsch visited the fort of Gooty, where he discovered three very rough rock-inscriptions in Canarese of Tribhuvanamalladeva, *i. e.*, of the Western Chalukya king Vikramaditya VI, surnamed Tribhuvanamalla, and succeeded in making out the dates of two of them. These dates are recorded in the new era started by Vikramaditya VI, the Chalukya-Vikrama-varsha, which, according to Mr. Fleet's researches (*Indian Antiquary*, vol. VIII), began with the king's accession in A. D. 1075-76. The two inscriptions are dated in the 46th and 47th years, which corresponded to the Cyclic years *Plava* and *Subhakrit*, *i. e.*, A. D. 1121-22 and 1122-23. Close to the inscriptions of Vikramaditya VI, there is a short rock-inscription (No. 52 of 1888-89) which, as noticed by Mr. Sewell (*Lists of Antiquities*, vol. I, p. 150), mentions the Vijayanagara king Bukka (*Bukkakshonibhartri*). It consists of six lines which contain one Sanskrit verse in praise of "the best of mountains called Guttidurga," or the fort of Gooty.

Mr. A. REA, First Assistant, presents Progress Reports, Dec., 1888 to July, 1889. Mr. Rea's tour during the months of Dec. and Jan. was singularly prolific in discoveries of ancient Buddhist remains at places where they were least suspected to exist. Those of the *stupas* at Franguladinne and Garikipad, and of a structural Buddhist temple at Chezarla, are of great interest and importance.

FRANGULADINNE (Kistna district).—The large Buddhist *stupa* discovered here last season was excavated, and a number of finely-sculptured marbles were found, which will be placed in the Madras Museum. Another small Buddhist *stupa* was discovered on the site, but only the foundations remain, and, as the mound is low, probably all the sculptures have been removed.

CHEZARLA.—The principal temple is of great antiquity and sanctity, and dedicated to Kapotesvarasvami. It is a curious medley of 35 small shrines scattered promiscuously around a double courtyard. The main shrine is a remarkable structure of unusual design and very ancient. It is apsidal-ended on the west, and square on the east or entrance end. The roof is barrel-vaulted; the vault being returned around the apsidal end. The walls of the inner court are 5½ ft. thick, and built of large polygonal blocks.

Structural Buddhist Chaitya.—The discovery here of a complete structural Buddhist Chaitya is of the first importance; and the inscriptions and sculptures are of interest. Mr. Rea found remains of an ancient, but now extinct, industry in the manufacture of steel; saw some interesting burial customs, relics of those in use in prehistoric times; and gleaned a number of ancient legends concerning the village.

GARIPAD.—In a mound here was made the important discovery of an ancient Buddhist *stupa*, possibly dating prior to the Christian era. The excavation is now finished as far as it can be carried out at present. A trench has been dug round the circle, which has been found to be 80 ft. in diameter, with sculptured marble slabs standing in position almost continuously around. A number of these are almost complete, and have sculpture of a very archaic type.

PEDDA GANJAM.—*Discovery of Stupa No. 3*.—The discovery of these remains was first announced in December, 1888. It forms the third of this class of Buddhist relics found at the Franguladinne mounds. If not extensive, and but little of it remaining, it shews some interesting features and is important in helping to prove the previous existence of a large Buddhist settlement at the place. *Excavation of Buddhist Stupa No. 1*.—The building bore evident traces in the portions first exposed of having been partly demolished, and the bricks and sculptures removed to be used in the construction of other works, as was the case at Amaravati. This is shown by the absence of the majority of the marble sculptures that would once adorn the building. These cannot wholly be accounted for, even by the great quantity of fragments which were found at all points around the circumference. Noticeable among these is the large number of exquisitely carved heads which have been knocked off the images; this might point to the Muhammadans as having taken their share in the destruction, when this part of the country was overrun by their armies. Notwithstanding, the remains of the *stupa* now existing are sufficient to

allow us to picture what were the proportions of the complete building. The only sculptures which have remained at all intact are certain of those round the face of the basement. They are nearly all *stupa* slabs, and are specially interesting in that they probably represent the *stupa* as it stood complete when worship was carried on by the Buddhists. These slabs were standing erect in their places, firmly secured to the brickwork by mortar. From fragments found, it is evident that large statues of Buddha, similar to those found at Amaravati and Jaggayyapeta, existed here. Five pieces of marble have letters of inscriptions dating about the third cent., A. D. The Report describes fully the sculptures of eight of the white marble slabs.

GUNTUPALLE.—During 1888 and 1889, excavation has been carried on in the Buddhist remains, here, discovered by Robert Sewell, Esq., in 1886, and reported in the JOURNAL (vol. III, p. 151). When fully excavated, these remains will form one of the most remarkable groups in India. The mounds number 35, covering at least as many buildings. Several mounds have been tapped. A large structural *chaitya*, in Mound No. 1, has been partially excavated. It is the fourth of its kind, and the largest structural *chaitya* as yet discovered in India: the date may be about 50 A. D. The internal plan near the apse is peculiar, and different from any such building yet found. The doorway is recessed back from a massive projection on each side, and has a jamb of moulded bricks forming a semi-octagonal pilaster up each ingoing. On each side of these was a statue; a fine one of Buddha on the left, and a stiffly carved figure in stone, on the right; these stood in niches above the basement. A *Stone Stupa*, in Mound No. 7, has been entirely uncovered. The *stupa* stands on a carved platform. Treasure-seekers had dug a hole through the dome, and the stone relic-casket was found near the top of the mound. It is cylindrical in shape with moulded top and bottom, and slightly convex. The cavity was filled with earth, and at the bottom were the following relics—several pieces of a corroded cylindrical copper vessel, about 2½ inches in diameter; a large white crystal hexagonal double-pointed bead; a miniature gold bowl; and two small gold ornaments inside the gold bowl. On the floor of the *stupa*, the following objects were found—a portion of the crowning stone umbrella with lotus ornament in centre; the pillar or shaft which supported it; a hemispherical stone with aperture on the apex, perhaps the dome of a miniature *dāgoba*; a stone *dāgoba*; a long stone with three carved heads; a piece of a circular pedestal on a square base; a portion of a stone rail-post with slots for the cross-bars; a marble slab with a figure of Buddha; and the arched upper part of slab which seems to fit the above. The simplicity of construction in this *stupa* and the archaic style of the marble sculp-

tures mark it as of very early date, probably during the first century of the Christian era. [*Indian items are furnished by Robert Sewell, Esq., of the Madras Civil Service.*]

MESOPOTAMIA.

ANTERIORITY OF BABYLONIAN METRONOMICS.—An important article on ancient metrology has appeared in the *Transactions* of the Anthropological Society of Berlin (for March, 1889) from the pen of Dr. Lehmann. The author's knowledge of Assyrian gives him an advantage over his predecessors in the same field of research. He has cleared up the difficulties which have hitherto surrounded the Babylonian system of weights and measures; and he has shown that the Egyptian system, instead of being the origin of that of Babylonia, as Brugsch maintained, presupposes the sexagesimal system of the latter. The importance of this conclusion for the history of early culture need not be pointed out. It indicates the existence of commercial intercourse between Babylonia and Egypt at a time of which we have, at present, no contemporaneous records, and carries us back into what is still a prehistoric age.—*Academy*, Nov. 2.

ARABIA.

INSCRIPTIONS OF THE SINAITIC PENINSULA.—M. G. Bénédict, member of the French archaeological school at Cairo, was charged, a little while ago, by the French Academy of Inscriptions, to explore the Sinaitic peninsula in search of rock-cut inscriptions for the *Corpus Inscriptionum Semiticarum*. The explorer followed the northern route, or "itinerary of Niebuhr," up to the woods of the sacred mountains; he returned through the Teiran, bringing back 950 texts, mostly inedited. The northern region is poor, supplying only 150 texts; the richest epigraphic regions are the Teiran and the Mukhatted. The inscriptions are found at natural camping-places more frequently than on heights, and seem not only to be traces of pilgrimages but to have a wider significance. The Christian symbols, which appeared to some explorers to be connected with several of these inscriptions, were shown to be distinct from them.—*Chron. des Arts*, 1889, No. 33.

SYRIA.

ABILA (Haurân).—Mr. Schumacher writes a memoir for the *Palestine Exploration Fund* (July, 1889) entitled *Abila of the Decapolis*, in which he describes certain ruins in the west part of the high plateau of the Haurân which had not been visited since Seetzen in 1806, and which he identifies as Abila of the Decapolis. The entire ruin is generally known as *El-Kueilby*; the hill to the north is also named *Tell Abil* (Abila) and that to the south *Tell Umm el'amad*. The site is built over these two hill-sum-

mits surrounded by wādies. Tell Abil contains many heaps of hewn stones, foundations of large buildings, fragments of columns and capitals, but no distinct ruin which could be planned: this hill was surrounded by a well-masoned wall which enclosed a space of about $2\frac{1}{2}$ acres. There appear to be remains of a large bridge connecting it with the neighboring hill of *Umm el-'amad*. The first monument visible on the latter hill is a temple or a basilica: fragments of columns lie about, with fine capitals and bases; unfortunately, the best are carved in crumbling limestone. These capitals are interesting as variations, in a variety of designs, from the regular orders, some (especially with palm leaves) approaching the Corinthian. The presence of a cross on the largest capital makes it probable that this was a Christian basilica. The building was rectangular, being 152 ft. long by about 97 ft. wide. It was divided into three aisles by two rows of twelve columns each, of which six still remain *in situ*, built of basalt and limestone. This plan is more like that of a basilica—Pagan or Christian—than that of a temple. Descending from the hill to the *Wādy el-kueilby*, we first come to a large theatre with a widest diameter of 240 ft.: the rows of seats faced northeast, and, in erecting them, the configuration of the slope was made use of. Next to this is another ruin, probably a court of justice, carefully built, of rectangular shape, inclosing a cistern. Beyond are several other ruins: next to the theatre are the remains of a second monument of Christian origin, a basilica, of which the walls and apse yet stand to a height of 2 to 3 feet. It is a rectangular building, of a single aisle, 81 ft. long and 62 ft. wide; the apse having a radius of 16 ft., giving a total length of 97 ft. There are no traces of columns or decoration.

On the slopes are numerous sepulchral caves cut out of the soft limestone rock, consisting usually of one, sometimes of two large chambers between 18 and 36 ft. in length, from which project rows of cubicles, sarcophagi, or loculi. In some cases the loculi are surrounded on three sides by benches. The ceilings of these caves are sometimes flat, sometimes with a low or a high round vault; in one case, at least, with a pointed vault.

Abila is mentioned by Josephus. It early became the seat of a prominent bishopric. Seetzen first identified the present site with this city. It is 12 miles from Gadara.

PALESTINE.

GALILEE.—Mr. Schumacher reports the discovery, on the road between Haifa and Nazareth, of a rock-cut sepulchral chamber having four *kokim* containing four terracotta sarcophagi resembling that found at 'Abellin (see *Quart. Statement*, 1886, p. 80).—*PEF*, July 1889, p. 104.

JERUSALEM.—*Large Cistern near the Church of the Holy Sepulchre.*—During the past two years the existence of a large cistern has been known,

lying immediately to the east of the Palmer Street entrance to the Church of the Holy Sepulchre, and under the new Greek building erected on the site of the old Byzantine market. The earth and silt by which it was filled having been removed, its character and dimensions have been ascertained and briefly reported by Mr. Schick in the July *Quarterly Statement* of the Palestine Exploration Fund. It proves to be 102 feet long, by 34½ wide, and from 50 ft. deep at the eastern end to 34 at the western. Its roof is sustained by intersecting arches supported upon eighteen round piers in two rows, its rock floor is very uneven, and the flight of steps is at its west end partly cut in the rock. Inasmuch as its masonry is not Jewish, Mohammedan or Crusading (vaults of the Crusaders surviving in the adjacent Muristan for comparison), Mr. Schick concludes that it must be early Christian and date from the era when Constantine built the Church of the Holy Sepulchre. It is no less important, besides, for supplying the missing one of these at least two reservoirs, which the *Bordeaux Pilgrim*, in the year 333 A. D., describes as situated beside the Basilica of Constantine—*Ibidem modo jussu Constantini imperatoris basilica facta est, id est domini-cum, miræ pulchritudinis, habens ad latus exceptoria unde aqua levatur, et balneum a tergo ubi infantes lavantur*—one, the one long known, being the great cistern of Helena, attached to the convent of the Copts, east of the Holy Sepulchre, and the other being this new recovery. As such it completes the identification of the site of Constantine's Basilica with the site of the present Church of the Holy Sepulchre.

A Cemetery and Catacombs.—Mr. Schick reports that on the brow of the Mount of Olives, overlooking the city, called, in Arabic, Kurm es-Saïad, and from time immemorial by the Latin Christians *Viri Galileæ*, an ancient Christian cemetery has been discovered containing three rows of well-built masonry tombs. Also, not far off, an extensive series of catacombs has been opened, which the Greek Bishop Epiphanius thinks may be the rock *Peristereon* mentioned by Josephus in describing the wall of circumvallation hastily built by the Roman army under Titus to complete the siege of the city. Some of these tombs are of Jewish origin, altered and used by Christians who added greatly to their number. Their loculi most frequently occur in groups of three. Many crosses were cut in the rock, but whatever inscriptions were engraved have been defaced. But a mosaic slab with a Greek inscription remains, together with both Jewish and Greek coins, and more than forty Roman tiles bearing a stamp conjectured by Mr. Schick to be that of the Tenth Legion, besides a number of jars, vases in glass and terracotta, and an iron spear-head. In the midst of these tombs are several small pools or tanks, probably intended to collect whatever water might find its way into the catacombs during the rainy season.—*N. Y. Independent*, Nov. 28; *PEF.*, July, 1889.

Discovery of an Ancient Church.—Mr. Schick reports the discovery of an ancient church opposite the barracks in *Tarik Bab Sitti Maryam*. West of the chapel of the Flagellation, there had been for many years a waste place containing *débris* covering ruins, and walled up on the side next the street. The Franciscans have removed this rubbish and laid bare the walls of a small church and some adjoining buildings erected around a small courtyard having the rock for its flooring. The walls of the church are five feet or more high. At the eastern end are three apses, in the northern of which an altar is still preserved. The flooring consists of large hard polished stones. The southwestern corner of the building rests on the eastern of the twin pools, and a cistern was erected there at a later period.—*Pal. Explor. Fund*, July 1889, p. 104.

Antiquities north of Damascus Gate.—The rock-cut channel discovered in the ground belonging to the Dominicans proves to be not an aqueduct connected with the ancient water-supply of the city, but a trench enclosing a solid mass of rock, c. 40 by 25 ft., being probably the commencement of the work of excavating a tank or cistern, done in the Jewish period. Another pool was afterwards discovered by the monks to the south of this incomplete one (that was examined by Mr. Schick) and separated from it by a wall of rock five ft. thick. This pool is also cut in the rock, but, owing to the shelving of the rock, the s. w. corner is formed of a wall of hewn stones, amongst which are two pieces of pillar shafts, which Mr. Schick regards as proof that the pool was in use in Crusading times.—*Pal. Explor. Fund*, July, 1889.

ASIA MINOR.

HISSARLIK.—“*Is Schliemann's Troy a necropolis?*”—Capt. Ernst Böttcher has for several years been publicly and in print sustaining the theory that Schliemann's Troy is only a necropolis for incineration; that the walls, towers, palaces and temples of the akropolis of Ilion are an illusion; that the stratum of ashes, the quantity of cinerary urns and half-burned bones, are other proofs of cremation. In fact, he points out that no traces of a city have been found outside the supposed akropolis. He thus flatly contradicts Dr. Dörpfeld. Now, Dr. Schliemann has invited Capt. Böttcher to go to Hissarlik with Dr. Dörpfeld in order to investigate the question on the spot. Besides, Dr. Schliemann has announced his proposal to renew the excavations of Hissarlik in the presence of a committee of savants sent by the academies of Germany, France, Italy, etc. The French Académie des Inscriptions has accepted Dr. Schliemann's invitation to send one of its members to be present at the new excavations which he intends to undertake on the site of Hissarlik. The *Athenæum* of Dec. 14 states that Dr. S. began his fresh investigations on November 25.

Retraction by Capt. Bötticher.—This examination took place during the first week in December, Dr. Schliemann being accompanied by Dr. Dörpfeld. There were also present, as arbitrators, Prof. George Niemann, of the Vienna Academy; and Major Steffen, of the Prussian Artillery. In the course of the examination, which was most thoroughly carried out, Capt. Bötticher withdrew his charge that Dr. Schliemann had tampered with the remains; and the two arbitrators have now signed a formal document, to the effect that, in their opinion, the remains are not those of a necropolis, as alleged by Capt. Bötticher, but of an inhabited town, including a temple and halls.—*Academy*, Jan. 18, 1890.

EUROPE.

GREECE.

ATHENS.—*Recent Discoveries.*—In the July number of the official *Δελτίον ἀρχαιολογικόν*, several interesting discoveries are announced. In the later walls and gateways around the west end of the Akropolis, now completely demolished, several inscriptions have been found, some of them of topographic importance. One is an interesting dedication to Aphrodite of the sixth century; another consists of some portions of an architectural member in the form of an architrave, but once resting on a wall, not on columns. On this is an inscription, apparently recording a dedication, by the people to Aphrodite, of the statues of the priests and priestesses of a certain family. It belongs to the fourth century B. C. These were both found among the walls south of the Beulé gate, and, though not *in situ*, had probably not been moved far from their original position. They may be added to those already found in this neighborhood from the same precinct. Two other inscriptions belong to the neighboring shrine of Demeter Chloë. One of these had been copied by Chandler, and built in since his time; the other is new, and records that Isidolos, in accordance with a dream, dedicated a statue, τῇν (did he not mean Γῆν?) Κουροτρόφον, to Demeter Chloë and Kora. Thus we have some topographic indications, though not very definite ones. Another inscription from the same walls is in honor of a Claudius Illyrius, who, as Dr. Lolling points out, is probably identical with the musician or poet Illyrius, who is said in an inscription to have fortified Athens with his lyre, as Amphion fortified Thebes. In the new inscriptions more details as to name and family are given, and these have enabled Professor Mommsen to assign his date to the third century of our era; and thus he may be connected with the repairs of the fortifications of the city and Akropolis under Valerian, when the Beulé gate was probably erected.—E. A. G. in *Athenæum*, Nov. 2.

BRITISH SCHOOL.—The committee of the British School at Athens have offered a studentship of £50 for one year, entailing three months' residence at Athens, to be awarded by the University of Oxford.—*Academy*, Oct. 19.

LYKOSOURA.—E. A. Gardner writes from Athens to the *Athenæum* of Nov. 23: The excavations at Lykosoura in Arkadia and the discovery of the Temple of Despoina have already been noticed in the *Athenæum*. Details have now been published in the report by M. Kabbadias in the *Δελτίον*, and from this report it appears that the results are of the highest importance and interest. We know from the description of Pausanias that this temple contained a group of seated figures of Demeter and Despoina, with Artemis and Anytos standing beside them—all apparently of colossal size—the work of that most interesting artist Damophon of Messene. Damophon carried on the traditions of the school of Pheidias into the fourth century; but hitherto he has been merely a name to us, and we have had no means of judging of his style, or of estimating how far he preserved the spirit or the skill of his great master. Now, in this temple of Despoina, close to the basis which evidently supported this very group, have been found the following fragments: a female head of colossal size; one female head and one male bearded head (of the type of Poseidon), also colossal, but rather smaller; various fragments of colossal statues, including even hands holding the very attributes (a torch, a snake) described by Pausanias; a large fragment of drapery with figures in relief, representing 'female and male forms changed into different animals (a ram, an ass, a horse, etc.), a Nereid on a sea-monster, winged female forms of which one holds a torch, dolphins, eagles, and other birds'; fragments of the feet of a marble throne; four female forms terminating in double tails of snakes or fishes apparently the supports of a throne or table. M. Kabbadias seems to be fully justified in concluding that all these fragments, except the last four figures, belong to the identical group by Damophon of Messene described by Pausanias. If this be the case, the gain to our knowledge of the history of sculpture is very great. Damophon has always been an interesting but shadowy personage, and the possession of original statues from his hand may lead to the most important results.

MYKENAI.—The excavations at and near Mykenai, carried on during 1887 and 1888, are very fully reported in a late number of the *Εφημερίς ἀρχαιολογική* (1888, 3-4). The long and valuable paper is by Dr. Tsountas, and it is accompanied by several good plates. For the benefit of a larger public, a short but good summary of it is given in the *Berl. phil. Wochenschrift*, No. 44, including a reproduction of a map of the region about Mykenai which indicates all the sites excavated. The following is a brief summary of Dr. Tsountas' paper.

From the middle of October until the end of the year 1887 and from

June to October 1888, fifty-two tombs similar to those of Nauplia and Sparta were excavated. There was one dome-tomb similar to the one near the Heraion and that at Menidi (the plan and the entrance are given in cuts). These tombs do not form one continuous nekropolis, but are divided into groups. Each group was probably the burial-place of one of the families or villages of which Mykenai consisted. As here, so elsewhere in Greece, each village probably had its own burial-place. These naturally lay between the villages. As the villages grew together into a city, these old burial-grounds came to be within the city limits, but were then no longer used, owing to lack of room and other considerations. This theory accounts for the presence of ancient graves in Athens. As Sparta was not surrounded by a wall, the early custom naturally survived long after it was abandoned elsewhere. The tombs at Mykenai contained articles of pottery, gold, silver, glass, ivory, bronze, iron, and stone, besides bones. From the position of the bones, it is probable that the bodies were left in a sitting or half-reclining posture. Ashes are found in the tombs, but in most cases not more than would come from torches carried for illumination. In one tomb the floor is all covered with ashes, but even then the bones discovered do not seem to have undergone cremation. It seems, therefore, not probable that cremation was practised; certainly it was not customary. Twenty-five tombs are described in detail. Their shapes are not all alike, but the fundamental type is a rectangular chamber approached by a descending passage or *δρόμος*. Where the chambers are more than one, the smaller ones are usually to the right of the entrance, more rarely to the left. Many objects found in these tombs are published. [For a description of these objects and for other details, see JOURNAL, IV, pp. 498-500.]

TEGEA.—*Ancient Mosaics.*—Highly interesting are the most recent excavations of the French at Tegea, which M. Berard superintends, upon the site of an ancient Byzantine cemetery which, according to an inscription recently met with, seems to belong to the ninth century. A church found in ruins was fifty-five met. long. Near its north angle, has been laid bare an ancient mosaic pavement, belonging to Roman times rather than Byzantine, which deserves the attention of archæologists both on account of its design and its excellent state of preservation. Its surface covers sixteen square met.; the east side, however, is filled by an apse with a curve of a radius of four met. The centre of this apse is occupied by figures which are styled in an inscription ΟΙ ΚΑΛΟΙ ΚΑΙΡΟΙ, that is, the good seasons. A woman in the centre has on each side of her a child. The children stretch forth their hands and offer her a basket full of flowers. These figures are formed of grey, red, and deep blue stones. On the sides of the square are depicted the twelve months, each bearing its appropriate symbol, and between the figures are various ornaments. It is intended to re-

produce this interesting mosaic, and when that is done it will take its proper place among the late Greek representations of the months, a subject that has lately been investigated by Dr. J. Strzygowski, of Vienna, and Dr. B. Keil at Berlin. Besides this mosaic another has been found which has not yet been cleared.

Temple of Apollo.—The Byzantine church is supposed to stand upon the ruins of an ancient temple. This idea seems to have been confirmed by the explorations, although Pausanias makes no mention of any such. The temple in question cannot be that of Athena Alea, which stood not far off. The nature of the temple appears to be settled by an inscription (one of the twenty found as yet), a psephisma of the fifth century, which speaks of "the temple of Apollo." Of the other inscriptions one relates to the εὐθύναι of a gymnasiarch. It contains a list of fifty Epheboi. Another mentions an artist named Philokrates, who worked at the altar and gilded the statue of Apollo. Now among the fragments of sculpture a piece of gilded marble has been found, which M. Berard regards as a piece of the gilt statue. Among the other finds are reliefs representing athletes and combatants. If one supposes that, according to the testimony of Pausanias, Skopas worked in Tegea, it must be considered a great piece of good fortune that on the scene of the labors of the great sculptor should be found fragments of sculpture and architecture which very likely may throw new light on the master and his school.—SP. LAMBROS, in *Athenæum*, Oct. 26.

Archaic Statue.—M. Berard has found an archaic statue of tufa representing a female divinity seated with her hands resting on her thighs. This is a very rare type.—*Cour. de l'art*, 1889, No. 42.

Termination of Excavations.—The Δελτίον of October states that the excavations by the French School in Arkadia have been brought to an end: the finds have been divided between Tegea and Tripolis.

VAPHIO.—*The Tholos-tomb.*—We take the following additional particulars and reflections with regard to this most interesting monument (see pp. 380–81) from the letter of the learned correspondent of the *London Times* (October 11): "For the first time we have a tomb of the first importance of the great Achaian epoch, evidently a Royal tomb, probably untouched since the days when the funeral rites were finished. In the tombs of this kind which have been found, with their original contents intact, the finds have been deposited on the floor of earth or rock, as the case may be; but here there was a grave in the earth a little to the left of the centre of the floor, of the form and size nearly of an ordinary grave of to-day, and in this were found the principal objects discovered. In this grave there was no indication of either ashes or bones, and Tsountas is of the opinion that the lapse of time had reduced the bones to dust. Covering the ground of the tomb were indications of incineration, charcoal,

and ashes, with bones, which may have come, he thinks, from the funeral piles on which the dead were burned, but it is also possible that they came from the burning of victims in honor of the dead, for the slight remains of bones did not suffice to show whether they were human or of the animals offered in sacrifice.

"The find comprises fifty 'island stones,' some of which are of the most exquisite workmanship and design, the perforations bushed with gold but not mounted as rings; several rings of gold and bronze, of which one is similar to those in the Schliemann find, with intaglio of an Eastern design, and one with an engraved stone set in it; some vases of silver, mounted in gold, of which the silver has almost disappeared by corrosion; implements of bronze of the usual forms, and one of a form unique, so far as I know; swords and knives, some known and some unique; an immense collection of amethyst beads and some rings, which must have belonged to women; objects of ivory and one lance of peculiar form, mounted in a most *recherché* manner with bone; and, what is of the highest archaeological interest, a short sword of the same kind as those found in the Schliemann graves, encrusted with gold, and two golden cups of the same workmanship as the best of those in the same collection, but ornamented in a style of which nothing hitherto seen of prehistoric work gives any conception.

"This entombment cannot be later than the eighth century B. C., and the probability is that it may range from 800 to 1000 B. C. The known art of Greece at an epoch subsequent to that is of the most conventional character, purely hieratic. But these cups are ornamented in the most exquisite manner in *repoussé*, with companion designs, one of a wild-cattle hunt and the other of cattle domesticated. In the former, the design is spirited to a degree unapproached by anything in Greek art, the cattle are charging and tossing the hunters, and one bull has run into a net of ropes; in the latter, the cattle are grouped with great pictorial effect, and a man is tying one of them by the foot; these are as peaceful as the others are furious. There is nothing Phœnician or Assyrian in the design, and the men in costume and type are clearly Greek, while the animals are of a treatment so naturalistic that, if they were put into a modern exhibition, it would be considered an absurdity to call them antique, much less prehistoric. I cannot find a parallel to them in ancient art except in some of the naturalistic designs of Cretan coinage. They are the flower of a school of art of which we know nothing, and which had utterly disappeared from Greece before the advent of the school which came to its flower in Pheidias and Praxiteles. The delineation of the human figure is greatly inferior to that of the animals, the latter being most masterly and such as would do honour to any modern school in its fidelity to nature, while the men are insignificant, and, but for their realism, hardly in keeping with their herds. On

looking over the collection of gems found with them, one sees enough in common to satisfy the critic that they belong to the same art."

VOLO=PAGASAI.—*Byzantine Church.*—In clearing a space of ground inside the citadel for the erection of a new church, the foundations of a Byzantine church were discovered, which had originally been forty-five met. long and twenty met. broad. These foundations and also the side walls contained a mass of materials taken from the oldest buildings in Pagasai and Demetrias, hewn stones, capitals, etc. When the Byzantine church was destroyed the pillars were taken by the Turks for the neighboring mosque. It is to be expected that among the fragments some epigraphic material will be found. Already some two hundred pieces of Byzantine copper money have been unearthed and handed to the mayor of the town.—S. LAMBROS, in *Athenæum*, Oct. 26.

KRETE.

GORTYNA.—*A Pythion or temple of Apollon.*—A first mention was made (*JOURNAL*, Dec. 1887, p. 458) of the temple of Apollon found at Gortyna by Professor Halbherr. A full description has recently been published by him and Professor Comparetti in the *Monumenti Antichi* (see p. 496) in a paper thus summarized in the *Athenæum* of Sept. 21: The result of the excavation begun in March, 1887, and continued to the middle of May, with the aid of between forty and fifty men, was the certainty that here was the Pythion of which mention was made by ancient authors—an Hellenic temple, in quadrilateral rectangular form, some 25½ met. long by 20 met. broad, divided by a thick transversal wall into two chambers, a small pronaos and a larger naos (but no opisthodomos); to this temple an apse was added, and the walls were renewed, during the Roman and Byzantine periods. The statues found on this site consist of a torso of Apollo of heroic size, with the chlamys fastened with a brooch like a round button on the right shoulder; the torso of a man somewhat larger than life, with the right leg preserved as far as the knee, the head inclined toward the right, the right arm seemingly raised; another torso like the former; the colossal statue of a woman clothed with the *chiton poderes*; another statue of a woman, of natural size, wearing the himation, the left arm raised, the right stretched in front; a small statue of a woman with a short tunic over the chiton; head of a man whose hair is bound with a ribbon so as to form a diadem; a small figure of a triton with beardless face standing on a plinth; the headless bust of a Roman emperor, with a breast-plate having a Medusa head in the centre; and several fragments. The first-mentioned statue is an admirable piece of the Hellenic period, and may have been the statue of the Pythian Apollo himself, standing in a

niche or against a wall. The second is the finest in point of art, and may be an *ephebos* or Apollo. Amongst the inscriptions is one in honor of Septimius Severus with the title *Britannicus Maximus*, which puts the date between 209 and 211 :—

Αἰτοκράτορα Καίσαρα
Θεῖον Σεπτίμιον
Περαννικὸν Μέγιστον.

But most of the inscriptions date from before the period when bronze coins were first introduced into Krete, viz., about 400 B. C., and may be safely put down to the VII century B. C., as is proved by the archaic character of the alphabet and by the system of barter of cauldrons and tripods, which then held the place of coinage. These inscriptions were cut in the outer wall of the ancient temple, which consisted originally of only one chamber or cell formed at right angles by large blocks of stone without cement, before the *pronaos* was built and the temple adapted to the form which afterwards became usual with the Greeks. It is, moreover, proved by the holes in the stones that the walls of this original cell were covered on the interior with metal plates, which connect it in point of time with Orchomenos, Mykenai, and other places of Homeric construction, and therefore it may be set down to the VII century B. C., the extreme limit to which may be referred the most archaic of the inscriptions found.—*Athenæum*, Sept. 21.

ITALY.

PREHISTORIC AND CLASSIC ANTIQUITIES.

NEW ARCHÆOLOGICAL PUBLICATION.—The Royal *Accademia dei Lincei*, while continuing its monthly *Notizie degli Scavi*, has begun the publication of an illustrated series called *Monumenti Antichi*, in which will be described and illustrated ancient Roman, Greek, Italic, and palæo-ethnologic monuments of every kind belonging to pagan antiquity, including epigraphy and numismatics. Of these volumes in quarto, which will be published at no fixed period, either entire or in part, the first has just appeared. It consists of 110 pages, of numerous woodcuts of inscriptions, and lithographs of statuary and architectural ornamentation, with seven large folding plans or plates, one showing a probable restoration of the façade of a temple. In this first part is supplied for the first time a detailed description and illustration of the temple of Apollo at Gortyna, in Krete, discovered in 1888 by Dr. Halbherr.—*Athenæum*, Sept. 21.

CASTELLAZZO DI FONTANELLATO.—A *Terramara*.—Under the direction of Professor Pigorini, Count Sanvitale commenced last year and continued during the present year excavations at the *terramara* called *Castellazzo*, which belongs to him, in the commune of Fontanellato near Parma. This

locality was inhabited, during the bronze age, by a numerous primitive Italic population. Later, the Romans built there a temple to Sylvanus, which was transformed, in the Middle Ages, into a church of St. Possidonius; and, finally, in the xv cent., became a Sanvitale castle. The excavations show this to be without doubt one of the vastest stations of the primitive Italians in the valley of the Po, and it is expected that, in the excavations of the coming season, a great necropolis will be found.

Another important *terramara* was discovered this year at Torricella di Sissa, and another extensive necropolis was explored during the summer by Professor Pigorini in the bed of the torrent Taro, at Capezzato di San Secondo Parmense.—*Cour. de l'Art*, 1889, No. 42.

GERACE=LOKROI EPIZEPHYRIOI.—*Excavation of the Temple.*—Dr. Orsi has been superintending the excavations ordered by the Italian Government at Gerace in Calabria, on the site of an ancient temple of the city of the Lokroi. Amongst the ruins that now begin to appear of these remains of Magna Græcia, which date from the sixth century B. C., is to be seen the posterior or western façade, with part of the two sides of the temple, which appears to have been hexastyle and of peripteral form. The base or *krepis*, which supported the columns by which the temple was on all sides surrounded, consists of three steps. Before the western front, and buried in the earth, was found a group of Parian marble, composed of three figures a little below natural height (supposed to belong to the sculptures of the western pediment). They represent some divinity having the tail of a fish (probably a Poseidon), holding back above his head a horse running, against which is leaning a naked youth. The work is Hellenic of the fifth century B. C. Quite close to the temple appear traces of a large deposit of archaic terracottas.—*Athenæum*, Nov. 30.

MARZABOTTO.—*Not an Etruscan necropolis but a City.*—In the *Not. d. Scavi* for May (1889, p. 146) was a short report from Professor Brizio on a slab with an Etruscan inscription found in a well of an old dwelling-house at Marzabotto; also, other discoveries are referred to. This makes it opportune to point out that Professor Brizio has been conducting excavations on this site from Nov. 1888 to June 1889, with the object of deciding an important question of ancient topography. He wished to prove that the site of the great discoveries first announced in 1865 by Count Gozzadini (*Di un'antica necropoli Etrusca a Marzabotto nel bolognese*) was not, as was thought by Chierici and others, a necropolis but actually an Etruscan city. This contention of Professor Brizio has been luminously proved by his excavations, which have uncovered streets and *insulae* laid out with extreme regularity, showing this to have been a colony founded with a preconceived plan. A full report will be presented to the *R. Accademia dei Lincei*.—*Not. d. Scavi*, 1889, p. 267.

OSTIA.—*The barracks of the Vigiles.*—The history of this interesting building, already described in the *JOURNAL* (vol. v, pp. 112, 219–20), is thus epitomized by Comm. Lanciani in the *Athenæum* of Oct. 26. The building must have been erected or rearranged to accommodate a garrison of about six hundred men towards the middle of the reign of Hadrian, between A. D. 123 and 129, which are the dates impressed on the bricks. The men, taking possession of their new lodgings, transformed the main hall (originally a *tablinum* or mess-room or else a police court) into a *Σεβαστεῖον* or Augusteum, the expense being divided among the whole police corps, 7,000 strong. The six altars were dedicated in the following order. First, the place of honor, the centre of the platform, must have been set apart for Hadrian, the builder or the restorer of the barracks. It is true that the middle altar does not bear his name, but the dedication to Severus was engraved at a much later period, after the erasure of the original one. At all events, we cannot admit that the honors of the *Σεβαστεῖον* were bestowed on the son, Ælius Cæsar, before the death of his adopted father, and the latter excluded. After the death of both, the new emperor Antoninus was honored with the altar (No. 5) bearing the date of 138, together with his adopted son M. Aurelius (No. 1). The series ends with the altars of M. Aurelius and L. Verus (Nos. 2 and 4), colleagues in 162. Towards the end of the second century, the barracks having been restored by Septimius Severus, the *pronaos*, or vestibule, was added to the Augusteum, and four altars raised in honor of the benefactor, his empress Julia Domna, and his sons Caracalla and Geta. From this time downwards the history of the place is not known—at least, in its details; it must have shared the decline and fall of the colony.

The last known document which refers to the presence of the Vigiles at the mouth of the Tiber dates from the end of the fourth century after Christ. It is a marble slab discovered at Porto in 1865 by Prince Alexander Torlonia, inscribed with the names of two captains: Flavius Adeodatus, of the 7th, and Flavius Crispinus, of the 2nd, both of them Christians. The tombstone dates from the year 386. I cannot say when and under what circumstances the barracks were abandoned, but it must have been after the triumph of the new faith. In fact, although the place had never been excavated, we have not been able to discover in the whole building a single fragment of the imperial statues to which divine honors were rendered in the Augusteum. Not only had the altar for sacrifices which stood in front of the statues been destroyed or carried away before the abandonment of the barracks, but even the brick substructure on which it rested had been carefully obliterated and cut to the level of the pavement. The pedestals were respected or despised because their inscriptions, purely historical, contained nothing offensive to the Christians. Another

circumstance to be noted is the almost absolute disappearance of all the architectural marbles which could be easily removed, such as thresholds, lintels, panels, steps, etc.

POMPEII.—*Excavations since April 1.*—Among the objects found since the last report was made in the *Seavi* for April (1889, pp. 132–6; cf. *JOURNAL*, pp. 385–6) are: (1) part of a bronze statuette, probably of Diana, in *Reg. VIII, Isola 2*, No. 20; (2) fragments of sculpture from the foundations of the stylobate of the Greek temple in the Foro Triangolare; (3) outside the Porta Stabiana, the bronze statuette of a winged amorino. A considerable excavation was carried on outside the Porta Stabiana: a semi-circular tufa seat was uncovered with an inscription on its back, reading: *M. Alleis. Q. F. Men. Minio. II. V. I. D. locus. sepulturae. publicae. datus. ex. d. d.*—*Not. d. Seavi*, 1889, pp. 278–81.

ROMA.—*Topography of the Quirinal: the Alta Semita.*—In connection with the discoveries noticed in vol. IV, pp. 507–8 and vol. V, pp. 386–7 as having taken place on the Quirinal and as being memorials of the Neronian fire, we will notice the following topographic deductions made by Professor Lanciani in the second part of his paper in the *Bull. Comm. arch.* for September. In the middle of the XVI century there were discovered, in the Vigna Sadoletto, two of the principal monuments of the sixth *Regio*—the house of the Pomponii and that of the Flavii, with the heroön built by Domitian. These two, through their vicinity to the temples of Quirinus, of Flora, of Salus, the house of the Valerii and the *Officine del minio*, form the key to the topography of the region, and it is therefore very important to locate them. The location of the Vigna Sadoletto is here first determined by the help of a document communicated to Lanciani by Count Gnoli.

Interesting details regarding these discoveries and the condition of the *Alta Semita* quarter under the empire are given by Comm. Lanciani in the *Athenæum* for Dec. 7. He gives the following translation of the inscription on the stone cippus found in 1640 under Pope Urban VIII, referred to on p. 386: "This square, surrounded by terminal cippi on one side and by a hedge of thorns on the others, as well as the altar which stands in the middle, has been built and dedicated by our Emperor Flavius Domitian in consequence of a vow—long since forgotten—which had been made when the city was in flames for nine days in the time of Nero. The laws and constitutions of this sanctuary are: (1) That no one should even be allowed to encroach on the area surrounding the altar with temporary or permanent constructions, to loiter about, to trade, to plant trees or shrubs within the space marked by the cippi. (2) That the magistrate to whom the government of the sixth region, *Alta Semita*, is assigned by lot (*sorti obveniret*), should celebrate an annual sacrifice on the 23rd day of August, offering on the altar a calf and a pig, and repeating the following formula

....." [The text of the votive supplication to avert any danger of fire from the neighborhood is missing.]

We might wonder why Domitian should have displayed so much zeal in claiming the fulfilment of a vow more than twenty years old, when the terrors of fire had long since faded from the memory of the survivors. His conduct may be explained by the following fact. In 1558, when the ground afterwards occupied by the church and novitiate of S. Andrea (and now by the palace and garden of the officers of the royal staff) belonged to the Ubaldini, the house of the Flavian family, viz., of the father and uncle of Domitian, was discovered still in splendid condition and rich beyond description in works of art. Pirro Ligorio and Flaminio Vacca, two eye-witnesses, mention, among other particulars, the discovery of a magnificent atrium or peristyle, and of a circular temple in the middle of it, supported by columns of *bigio Africano*, 4.46 metres high. Both palace and temple were levelled to the ground so completely that when, in the early months of 1887, King Humbert again excavated the place to turn it into a public garden, we found that even the foundations of the old buildings had been blown up by the Ubaldini. There is no doubt that the round structure seen and described by Ligorio and Vacca is the very one seen and described by Suetonius and Martial as the *templum Flaviae gentis*, a family mausoleum or *heroön* raised by Domitian in the *cour d'honneur* of his ancestral house, and in which Vespasian, Flavius Sabinus, Titus, Julia, and Domitian himself are known to have been buried. The proximity of the space set apart for the commemorative monument of the fire of 65 to the house and temple of the Flavian family explains the interest of Domitian in having the matter settled to the advantage and general improvement of the neighborhood. The day selected by him for the anniversary celebration, the 23rd of August, corresponds with the Vulcanalia, or feast day, of the god *incendiorum potens*. Consequently, it has no connection with the date of the great fire, which began on July 19th and came to an end on the 28th.

The most aristocratic quarters of London, Paris, and modern Rome seem to fade into insignificance when compared with the distinction and nobility of the ancient Alta Semita (Via del Quirinale and cross streets). The discoveries made during the construction of the War Office (Palazzo della Guerra), of the Treasury (Ministero delle Finanze), and of the houses lining each side of the Via Venti Settembre, have shown how every inch of ground had been eagerly sought for by the leading patricians from the time of Sylla down to the fall of the Empire. Here is a list of the palaces discovered of late in the vicinity of the *heroön* of Domitian and of the votive altar described above:—1. House of Pomponius Atticus, and of his descendants, the Pomponii Bassi, discovered first in 1558 in such a state of

preservation that even the family records, engraved on bronze tablets, were found still hung to the columns of the atrium (see *CIL*, vol. vi, No. 1492). This house stood east of the heroön, between the churches of S. Andrea and of S. Carlo alle Quattro Fontane. 2. House of the Spanish branch of the Valerii, built or restored by G. Valerius Vegetus, a native of Illiberis (Granada) and Consul A. D. 91. This house was inhabited by the poet Martial, a Spaniard himself, a native of Bilbilis (Cerro de Bambola, near Calatayud), and a member of the Valerian family. Its ruins have been found and explored thrice—first in November, 1641, when Cardinal Barberini built the monastery of the Incarnazione; then in 1776; and, lastly, in 1884, in the foundations of the War Office. 3. House of the Nummii Albini, a large building which covered half the area of the War Office, as well as that of the adjoining palaces Scafati and Mariani. It was first discovered in 1629 by Pope Urban VIII in the foundations of the church—now demolished—of S. Caius; then in 1877, in the foundations of the Casa Mariani; again, in 1883, under the War Office; and, lastly, in 1885, under the Casa Scafati. Among the works of art brought to light from its ruins I may mention a statue and inscribed pedestal of M. Nummius Albinus, Consul A. D. 345; another of M. Nummius Tuscus, Prefect of Rome A. D. 302; a statue of one of the ladies of the family; a statue of Venus; a set of beautiful marble flower-pots, and other rustic ornaments of the *viridarium* of the palace. 4. House of Vulcacius Rufinus, uncle of Julian the Apostate, and brother of Gallus Cæsar, discovered in December, 1883, in the foundations of the south front of the War Office. The atrium, containing family records engraved on marble pedestals, opened on the Vicus Longus. 5. House of Betitius Perpetuus Arzygius, a governor of Sicily under Constantine the Great, discovered in August, 1888, between the church of S. Andrea and the Palazzo dell' Esposizione di Belle Arti. It contains, among other works of art, a pedestal dedicated to him by the leading cities of Sicily two years after the expiration of his governorship. 6. House of Æmilia Paulina Asiatica, discovered July, 1887, next to that of Betitius, on the slope descending towards the Vicus Longus and the Vallis Quirinalis. Her family seems to have been connected with that of the Cornelii Scipiones not only by relationship, but also by the proximity of their respective town residences. Adjoining the ruins of the palace of Æmilia other remains of a noble mansion have been found, on the water-pipes of which the name of Cornelia, wife of Lucius Volusius Saturninus, Consul A. D. 3, is engraved. 7. House of Alfenius Ceionius Kamenius, prefect of the city in 333, discovered on the Via del Quirinale, opposite the War Office, under the foundations of the Scotch Chapel. It contains a peristyle ornamented with columns of *bigio morato*, and halls with mosaic and marble pavements.

A Sanctuary of Hercules.—In the area of the Gardens of Cæsar, on the

right of the Via Portuense, near the new railway station of Trastevere, there has been uncovered an oblong niche, cut in the tufa, with a gable, below which is the inscription: *L. Domitius Permissus fecit*. It was found to be part of an aedicula sacred to Hercules, and to be full of sculptures and other objects. At a depth of five metres was found a table raised above two brick steps before which were two altars, one of travertine, the other of tufa. Bas-reliefs of stucco were originally on the front of the table but had fallen away. Both the outer and inner walls of the aedicula were painted. Among the objects found here were: (1) a tufa statuette of *Hercules Victor*, as given on one of the medallions of the arch of Constantine; (2) a similar statuette of *Hercules Cubans*; (3) upper part of a tufa statue of Jupiter Serapis(?)—all these statues were colored red.—*Not. d. Scavi*, 1889, pp. 243-6.

The Mica aurea.—Professor G. Gatti, in the *Bull. Comm. arch.* for September, examines the meaning of the term *mica aurea* used often in mediæval documents for a building or region in the Trastevere. He reasons, from a recently found inscription (*Felix et Victorina se vivi fecerunt (in) Mica aurea*), that near the old church and monastery of SS. Cosma e Damiano there was a Christian cemetery called *Mica aurea*, and that the same name was applied to the zone immediately under the Janiculum, on the east side, including churches of San Giovanni and S. Cosimato. The privilege of burial in cemeteries within the city-walls was first allowed only in the sixth century, to which date the above-mentioned inscription is assigned. This is, thus far, only the second intramural cemetery whose existence is certified.

SCULPTURE.—A satyr and a nymph.—Between the church of San Crisogono and the Piazza Mastai, was found a marble group, half life-size, representing a satyr and a nymph. The nude satyr, seated on the ground, holds with both arms a nymph, also nude, one arm being around her waist the other on her right shoulder. The nymph has fallen on her right knee and pushes away the satyr's head with her right arm and seeks to disengage herself, with her left, from his encircling arm. The head and part of the right arm of the nymph are wanting; the satyr is entire. This composition recalls two others: one in the museum at Dresden (Clarac, pl. 672, No. 1735) and the other formerly in the Blundell collection (*ibid.*, No. 1735^a). The style is Græco-Roman, and in parts careless; but the original was a good work of the Alexandrian school, and is a good display of action and struggle and contrast of forms.—*Bull. Comm. arch.*, 1889, pp. 400-1.

Two sarcophagi.—In the Prati di Castello, two large marble sarcophagi have been found, and transported to the Capitoline museum. One has on its cover two genii sustaining a central blank, and, on either side, scenes of the gathering and treading of the grapes. On the front of the body of the sarcophagus is the female bust of the defunct in the costume of the second

half of the third century. Under it are two masks, figures of Terra and Oceanus, and two genii of the seasons at the angles. Traces of gilding still remain.

Statue of a youth.—In the new Ludovisi quarter, there came to light a headless, footless, and armless statue of a youth in tunic and toga, with a *bulla* hanging on his breast. It is nearly life size.

River-god.—On the Esquiline, has been found the headless statue of a river-god, reposing in the usual manner, with his left arm resting on the urn. The lower part of the figure is covered with a mantle. The platform on which it rests is carved to represent waves.—*Bull. Comm. arch.*, Sept.-Oct., 1889.

Bronzes.—On the site where the beautiful head of Augustus (JOURNAL, v, p. 388) was recovered, further excavations led to the uncovering of remains of a construction where came to light a fine group of vases and other domestic utensils of bronze. Among these is a superb bronze lamp in the shape of a vessel ornamented at each end with a swan-head and a double row of decoration. It is 31 cent. long and weighs 3 kil. and 100 gr. One other similar but smaller lamp was found in 1887. There are also several *urceoli* ornamented with masks, a *patina* with a decoration in graffito, and sixteen other varieties of objects, including three bronze coins of the Constantinian period.—*Bull. Comm. arch.*, 1889, pp. 403-6.

VEII.—*Excavations in the necropolis.*—Professor Lanciani writes to the *Athenæum* in regard to the excavations carried on by him at Veii (cf. JOURNAL, pp. 222-3). They confirm, in the first place, the hypothesis that hills containing Etruscan tombs are always surmounted by a dolmen. That part of the necropolis which is north of the Cremera is contemporary with the foundation of Rome. The objects found there, more than a thousand in number, recall the contents of the archaic tombs of the Via dello Statuto, with the same proportion of cups *ad ansa cornuta*, rude local pottery and finer Italo-Greek pottery, and of painted vases, as rare at Veii as at Rome. In this part of the necropolis the two processes of cremation and inhumation were in simultaneous use, sometimes in the same family. The tombs of the western part of the necropolis contain usually a large two-handled vase, a kind of *stamnos* with a narrower mouth, in red clay, used as a *hydria*.

Roman Mosaic.—In a small Etruscan house, afterwards turned into a Roman farmhouse, was found a very curious mosaic representing the way in which the Romans embarked elephants. The vessel is at anchor, and is placed in communication with the beach by a wooden bridge across which an elephant is moving; his legs are loosely tied and the two ends of the rope are held one by a party on the boat who pull hard, the other by a party on land who hold their end loosely.

Votive objects.—On the isthmus separating Veii from its acropolis have been found a large number of votive objects in bronze and terracotta. Among these are over 450 busts of a veiled goddess, several fine statuettes of draped female figures, a number of natural size with movable hands, statuettes of women suckling twins, of men and women ending in tree trunks, representations of all the members of the human body, of all kinds of animals. An early account of these discoveries was given on p. 223.

Recent excavations.—Comm. R. Lanciani adds some remarks, in the *Scavi* (1889, p. 238; cf. pp. 60, 154), on the objects found in tombs 16, 17, 18, 21, 23, belonging to the Veientine necropolis of Picazzano and Vaccareccia. None of these tombs had been ever touched, so that although they had all fallen in, to the great damage of the contents, the objects are of great interest: they are arms or ornaments of metal, or vases and dishes of terracotta usually of local manufacture and rather rude.

CHRISTIAN ANTIQUITIES OF ITALY.

AMELIA.—*Renaissance monuments in San Francesco.*—While on a hurried visit to this Umbrian mountain-town, I visited the interesting church of San Francesco, which is not even mentioned by Guardabassi in his *Monumenti dell' Umbria*, and which I consequently judge to be unstudied. It has a superb Renaissance cloister of pure and simple style, Doric order, slender and refined proportions: its date appears to be the second half of the xv century. Most important are five monuments in the Chapel of Sant' Antonio, in the church. They all belong to the Gerardini family: one of them is a double monument, to two brothers. Each contains a figure of the deceased reclining upon a decorated sarcophagus above which rises an arched or flat-topped recess. The dates are 1477, 1480-2, 1481, 1486 and 1548. All are of good workmanship, reminding of some of the best contemporary monuments by Tuscan artists in Rome, but the chef-d'œuvre is the tomb of Angelo Gerardini, dated 1486. They deserve illustration.—A. L. FROTHINGHAM, JR., July, 1889.

CARPINETO (near).—*Cistercian Monastery of San Bartolommeo.*—This monastery is almost completely ruined: the church alone is left entire. It is situated in the further Abruzzi, not far from Penne and quite near the larger monastery of Casanova, described below. Both of these buildings appear to be entirely unknown to students. They are situated in the midst of the Apennines, near the foot of the Gran Sasso d'Italia, and were not known even to the inhabitants of the neighboring city of Penne. Both have been deserted by the monks for about two centuries, and now serve as the refuge of poor peasants.

The monastery of San Bartolommeo was originally Benedictine, and even the present church is mainly earlier than the middle of the XIII century,

when it joined the Cistercian order and was placed under the Abbot of Casanova. The tower on the façade, the main doorway, and the body of the church are pre-Cistercian, probably of the XI century. The transept and apse, the little bell-tower at the intersection, and probably the porch, are of the Cistercian style, and probably date from the XIII century, after the union with Casanova. A full description of these and other Cistercian monuments will be published later.—A. L. F., JR., July, 1889.

CASANOVA (di Penne).—*Cistercian Monastery*.—This monastery is situated in *Aprutium ulterior*, in the diocese of Penne. The foundations of the buildings appear to have been laid in 1191, and four years after, in 1195, the Cistercian monks took possession of it, as a daughter of the great monastery of SS. Vincenzo ed Anastasio near Rome. At present it is badly ruined, and is practically unknown. It was originally of great extent and very wealthy and its hundreds of monks would pass in procession between it and S. Bartolommeo di Carpineto, and the *grancia* of the order in the village above. The original architecture is late Romanesque, but there appear to be two periods of construction, one of stone, and the other of brick—the latter interfering with the former. The church originally consisted of three aisles, a transept with two chapels, and a square apse, all covered with fine tunnel-vaults. But, during the late Renaissance, the church was partly destroyed, and the central nave alone was used again. The cause of destruction seems, as is usual in the Abruzzi, to have been an earthquake. The great court still preserves traces of the cloister. The kitchen and part of the refectory, the vaults and part of the chapter-house remain. The chapter-house, originally a magnificent structure supported by three rows of columns, seems to be the largest of those I have seen in Italian Cistercian monasteries. Here the cross-vault is used, but everywhere else the tunnel-vault. There is no sign of the Gothic or even of the transitional style which was already being employed in the other great Cistercian monasteries of Fossanova, Casamari, Valvisciolo, Chiaravalle d'Iesi and others. Here we see the influence of the mother monastery, SS. Vincenzo ed Anastasio, which was built in the simplest Romanesque style.—A. L. F., JR., July, 1889.

OCRE (near Aquila).—*Cistercian Monastery of Santo Spirito*.—At a short distance from the village of Ocre, in the mountains a few miles south of Aquila in the heart of the Upper Abruzzi, are the ruins of the Cistercian Abbey of Santo Spirito. In 1222, Berardo Count of Alba and of Ocre gave the ground to B. Placidus in order that he should build a monastery entitled Santo Spirito. In 1226, the permission to do so was given by Bishop Thomas of this diocese. In 1248, it was officially enrolled as a monastery of the Cistercian order at the death of Placidus, coming under the jurisdiction of Roger, Abbot of Casanova di Penne in the Abruzzi. The constructions date from this period. It was still occupied in 1623, as is shown by

the catalogue of Cistercian monasteries in the Roman province. It was deserted shortly after, and now belongs to farmers. In their absence, I was obliged to force an entrance in order to study the monument, which seems never to have been visited.

It is picturesquely situated on the edge of a cliff overhanging a winding valley. Though small in size, it remains quite complete in ground-plan, and is completely shut in by a wall of great height. Within, the greater part of the vaults have been thrown down, apparently by an earthquake. Though built in the heart of the Gothic period, its style of architecture is still fundamentally Romanesque, the pointed arch being introduced only in a primitive manner and very seldom. In this it follows the type of its mother-monastery, Casanova, which, in its turn, imitates the simple early style of its founders at SS. Vincenzo ed Anastasio outside of Rome. The church has but one nave, formerly covered with a pointed tunnel-vault, like those at Tre Fontane, S. Pastore, Casanova, etc.: it is now replaced by a wooden roof up to the choir. On the ground floor of the monastic building the cross-vault is mostly used. The majority of the windows are simple and end in architraves. Masonic signs cut in the stone abound, especially around the doors. There are two courts, but no sign at present of the existence of a covered cloister. The monastic buildings consist, as usual, of two stories.—A. L. F., JR., July, 1889.

PENNE.—*Crucifix of the cathedral.*—The cathedral of this unvisited town in the Abruzzi was probably of the XII century, to which period belongs its crypt with marble columns and fine cubic capitals. The finest object is a superb early crucifix of wood, harmoniously painted. It is almost unique in that the arms of Christ are not nailed to the cross but simply outstretched, showing the wounded palms. Christ wears a *suppedaneum* reaching down to the knees, and the feet are nailed separately but directly to the cross—a sign of early date. The modelling is delicate and beautiful, the proportions fine, the attitude one of resignation, not of pain. The head is small; the eyes are almost closed; the face is long and oval with a pointed beard; the long hair falls down the neck, partly covering the ears; the brows are finely arched; and the expression is a marvel of noble sadness. In my opinion, it is the finest work of its kind, surpassing that in the museum of Cluny. Judging from the crucifix by *Alberto Sotii* at Spoleto, the date may be the XII century.—A. L. F., JR., July, 1889.

PERETOLA (near Firenze).—*Discovery of frescos.*—Wall-paintings have been discovered in the church of Santa Maria, at Peretola, a village near Florence. It was in the course of a restoration of this church of the eleventh century that these frescos of the fifteenth century were uncovered. One of them is a representation of Calvary with many figures and elaborate decoration, by an unknown painter. Others are by Giusto d'Andrea Manzini,

son of a painter who was a pupil of Benozzo Gozzoli, and who worked considerably with Neri de Bicci. These works are important, as they are the first well-authenticated productions of a painter of merit.—*Revue de l'Art Chrétien*, 1889, p. 540.

ROMA.—*Sanct Anastasia.*—*An early Ciborium.*—Roman ciboria that are earlier than the renaissance of the XII century are of the greatest rarity, if, in fact, any are surely known. For this reason, I would call attention to one existing in a little church on the Aventine which is entirely modernized. In the chapel on the left, over an altar of the same period, this ciborium stands against the wall. Its four heavy columns have capitals foliated in rude imitation of the composite style. Indications of its great age are also the facts that (1) the canopy consists of but a single story, whereas the early ones at S. Lorenzo of Rome, and S. Elia of Nepi, of the XI–XII centuries, have two, and those of the XIII cent. usually three; (2) this gabled-story is filled with a mosaic of primitive manufacture made of marble instead of glass cubes, showing that the latter had not yet been introduced: compare with this the marble mosaic decoration of the early chapel of S. Cassius in the Cathedral at Narni. The date of the ciborium may be the IX century: the church is of earlier foundation. On the architrave an inscription was apparently added, in characters of the XII cent.: *† In isto loco promissio verax est et peccatorum remissio.*—A. L. F., JR., July, 1889.

Basilica of San Clemente.—It was known that Cardinal Anastasius built this basilica at the beginning of the twelfth century. The discovery of a large inscription, of which only a part has been recovered, shows that he did not finish the church, but left this for another, by the name of Petrus, who completed the work and was buried in the building, this inscription being placed on his tomb.—*Not. d. Scavi*, 1889, p. 240.

San Sisto. *Remains of the early Dominican monastery.*—The earliest monastery founded by Saint Dominic is on the Aventine at San Sisto, and its date is 1218. Though but little remains, this remnant deserves careful study, as it shows a combination of the influences of the Roman schools and the Cistercian school upon the architecture of the new order. The hall now called the chapel of St. Dominic, in which his miracles are painted, is sustained by two columns and six engaged columns, with very interesting capitals, supporting simple unribbed cross-vaults without separating arches. The monastic buildings, modernized in the most fearful style during the late renaissance, have become a Government storehouse. A careful search showed that of the old cloister, erected doubtless in about 1220, there remained a fine doorway and two double-light windows opening into what was probably the capitulary hall. The door has an arch of similar form and mouldings to the contemporary doorway at San Tommaso in Formis by Luca and his son Cosma (1218), and the colonnettes of the windows,

with their imposts in the Cosmatesque style, are like those of the cloister of Santa Sabina, built probably only a few years later. The entire monastery was doubtless the work of the Cosmati between c. 1220 and 1240. I am not aware of any mention of these buildings.—A. L. F., JR., July, 1889.

A new inscription of Vassallettus.—Not long ago, in turning over some marble slabs in the pavement of the basilica of Santa Croce in Gerusalemme, one was found with the name of the famous Roman artist Vassallettus, who flourished during the middle part of the XIII cent. It is not known to what work this inscription refers, as the entire building—church and monastery—has been thoroughly modernized. The inscription is now placed in the portico. The discovery was made by Professor Armellini, who refers to it in his lately published work, *Le Chiese di Roma, etc.*—A. L. F., JR.

A Christian Lamp.—On a lamp recently found is the bust of a bearded man draped in tunic and pallium making an oratoric gesture with his right hand. According to Comm. De Rossi, this represents St. Peter and is an extremely rare monument. A similar one was found at Porto and illustrated by De Rossi in his *Bullettino* for 1868 (p. 34).—*Bull. Comm. arch.*, 1889, p. 447.

SAN LORENZO.—*The Architect of the church.*—The small town of San Lorenzo, now called Amaseno, situated not far from Piperno in the Monti Lepini, has a church of the XIII century, which I found to be an exact imitation, by a native lay architect, of the Cistercian style employed about a century before in the great neighboring monastery of Fossanova. This Cistercian style had become, during the XIII century, the prevailing style of the region, as is shown by the churches of Sezze and Sermoneta. It may be characterized as transitional Gothic. Native architects copied it but did not advance it towards a developed Gothic. In fact, this church of San Lorenzo, though erected so long after them, is not as advanced as the buildings at Fossanova. It is a small and simple three-aisled construction, with pointed arches supported on square piers, and unribbed cross-vaults. The names of the architect *Petrus Gulimari de Piperno* and his two sons, and the date 1291, are inscribed upon the pulpit in the church. A full illustration will be published shortly.—A. L. F., JR., June, 1889.

SUTRI.—*The Architect of the crypt of the cathedral.*—In restoring the cathedral quite recently, the stairs into the early crypt were reopened, having been closed at the time of the barbarous rebuilding of the church in the last century. The name of the architect is to be read on the capital of a column opposite the left-hand staircase. His name is *Grimuhaldus*, a Lombard name, though the style of the work and the region are Roman. The crypt is of elegant architecture and is interesting for the unusual use of twenty niches or small apses on the four sides, the quadri-apsidal choir, and the peculiar vaulting opposite it. It will be more fully illustrated in a future number of the JOURNAL.—A. L. F., JR., July, 1889.

VEROLI.—*A mediæval architect.*—The church of Sant' Erasmo has a fine Romanesque porch, with three round arches, dating from the XII century. I believe the name of the architect, inscribed upon the front, has never been noticed. His name is *Martinus*, and he is not otherwise known. The inscription and a full description of the monument will be published in a future number of the JOURNAL. It is all the more important on account of the rarity of Italian church-porches outside of Rome, and also because of its intrinsic merit as a work of art.—A. L. FROTHINGHAM, JR., June, 1889.

SICILY.

SELINOUS.—*Discovery of a temenos near the propylaia.*—The excavations carried on during 1888 in the area next to the *Propylaia alla Gaggera*, near Selinous, disclosed not only a fine flight of steps in front of the eastern façade, several altars and fragments of stelai, but also a long section of outer wall (19.88 met.) running s.-n., attached to the n. front of the propylaia, and another (5.80 met.) attached to the s. front, thus leaving no doubt as to the accuracy of the designation of propylaia. This year the entire wall attached to the south end has been uncovered to a length of 13.25 met.: it then bends so as to run E.-W. and of this a length of about 15 met. has been uncovered. To the s. of the propylaia was found an aedicula connected with the s. and E. walls. In it was a pedestal with a Greek inscription in four lines. These surrounding walls organically connected with the propylaia clearly indicate that here was a sacred enclosure or *temenos*, and that under the sand hill within it must be concealed a monument or temple: this was confirmed by a stratum of terracottas which is confined within the limits of these encircling walls.

In April, excavations were undertaken in search of this supposed building. It was found, but, both on account of the lateness of the season and the fact that one-half of the monument was on private property, the excavation remained very incomplete. Enough has been done, however, to show that it belongs to the same Hellenic period as the propylaia, having the same technical peculiarities and perfection of workmanship, both in the stone-cutting and the stucco revetment. The few architectural details thus far found have a mixture of Greek and Egyptian characteristics which appears for the first time in the monuments of Selinous. The building has the shape of a simple temple-cella, according to the Vitruvian proportions. Its length is a little more than double its width; within is a vestibule or pronaos. Both the entrance to the pronaos and that to the cella have antae. There is only a slight division of the cella from the opisthodomos behind it which is closed at the back. The temple faces east. Its length is 20.205 met. and its width 9.687 m. On the front, the walls remain to a

height of 1.90 m., while in the rear they are as high as 4.26 m. At a late-Roman or perhaps Byzantine period, the opisthodomos was modified: its outer walls were thickened and most of that dividing it from the naos was thrown down; then, also, a vault was added. An altar was found near the N. E. corner. Before the eastern façade were found several pieces of cornice belonging to the gable, together with others of the horizontal cornice, including the corner-pieces. The form of this cornice, new at Selinous, is the same for both cornices. It reproduces in all its details the form of the cornice of the Egyptian temples, and for this reason cannot fail to be of the greatest interest. The work of excavation will be continued as soon as the adjoining land shall have been expropriated by the ministry.—*Not. d. Scavi*, 1889, pp. 253-7.

FRANCE.

AN INTERNATIONAL CONGRESS AND COMMITTEE FOR THE PROTECTION OF WORKS OF ART AND MONUMENTS met in Paris during June. A few years ago, a French society was constituted for this purpose, itself an enlargement of the society called the *Amis des Monuments Parisiens*. Its organ is the *Ami des Monuments*, which is ably and attractively edited by M. Ch. Normand, the secretary of the society. On the occasion of the Exhibition in Paris, it was considered opportune to call an international congress that should discuss (1) the present condition of the monuments in different countries; (2) the laws in vigor regarding their preservation, and the best means by which to make them known and to ensure their safety from unscientific restoration, disfigurement, or destruction; (3) the method by which the knowledge and love of the monuments and works of art may be diffused, both for the benefit of modern taste and for the spread of an intelligent regard for their safety. The congress was held in Paris from June 24-29 in the hemicycle of the École des Beaux-Arts. Portugal, Austria, Russia, Belgium, Switzerland, Brazil, Mexico, China, were represented by delegates; those from England, Holland, and Italy were not able to be present. It was decided to make the *Ami des Monuments* an international review, so that it should represent the ideas of the Congress. It was recommended that, whenever a monument was touched, a carefully illustrated and detailed *procès-verbal* should be made by the author of the restoration, assisted by a committee of archæologists, painters, sculptors, and architects, giving drawings and photographs of the monument before and after restoration. On the proposition of M. Charles Normand, it was suggested that an international convention should be formed of delegates from each country in order to assure the safety of works of art in times of war—a kind of *Red Cross* for monuments. Protests were made against the scraping of the surfaces of architecture and sculpture, and against re-

construction under pretext of restoration. On the proposition of M. de Geymüller, it was recommended that the different governments appoint a committee to search in public and private collections for ancient architectural drawings, and to have them photographed with the view of forming, by exchange, international collections of such drawings. Finally, it was proposed to continue the work of this first congress by others to follow annually or biennially, and the task of preparing the next congress was confided to the present bureau, consisting of M. Ravaissou, president, a number of honorary presidents and vice-presidents, of M. Ch. Normand, general secretary, and a number of assistant secretaries.—*Procès-verbaux du Congrès International pour la protection des œuvres d'art et des monuments*, etc., par CH. NORMAND, in *L'Ami des Monuments*, III, 1889, No. 14.

The program of this Congress, as given above, shows how useful and suggestive such an undertaking may be made. It is to be regretted that the United States were not represented, for we should certainly coöperate most heartily in promoting the objects discussed by it. There would seem to be no insurmountable obstacle to a fraternal alliance between such powerful and influential societies as exist in nearly every civilized country for the study of ancient monuments. Such would be: for *America*, the Oriental Society and the Archæological Institute; for *England*, the Egypt Exploration Fund, the Palestine Exploration Fund, the Hellenic Society, the British School at Athens, the three well-known Archæological and Antiquarian Societies; for *France*, the Académie des Inscriptions; the Société des Antiquaires, Société Française d'Archéologie, Société Asiatique, Écoles Françaises d'Athènes et de Rome, Comité des Monuments historiques; for *Germany*, the Central Direktion, the Archäologische Gesellschaft, the Berl. Akademie der Wissenschaften, the Orientalische Comitât, the Morgenländische Gesellschaft; for *Italy*, the Accademia dei Lincei, the German archæological Institute in Rome, the Direzione centrale dei monumenti e scavi.

This enumeration could be continued for other countries and made far more complete. Each society could appoint delegates for congresses to be held successively in the various capitals. Their influence would be powerful with their respective governments and parliaments for the passing of necessary laws and the carrying out of the ideas and resolutions of the International Congress.—A. L. F., JR.

CEREZAY.—*A Merovingian Necropolis.*—M. Gabriel Defontaine recently discovered a Merovingian necropolis at the foot of the Château of Cerezay, on the site of a new church. The Christian character was certified by a belt-clasp, of the Frankish period, decorated with little crosses.—*Revue Art Chrétien*, 1889, p. 540.

CHATELLIERS (Deux-Sèvres).—*Abbey Church.*—Excavations have been again commenced here. They show that the choir had three naves, whose

piers have been found. The chapel of St. Thomas had two naves. The church was 85 met. long and the width of the central nave was 9.30 met. Eighty-seven different designs have been discovered among the enamelled bricks of the pavement. The tomb of Abbot Seguin has been found. Mgr. Barbier de Montault devotes a long paper to this church in the *Revue Poitevine*.—*L'Ami des Monuments*, III, 1889, No. 14.

LASGRAÏSSES (Tarn).—*Gallic Jewelry*.—M. Cartailhac presented, for the examination of the *Acad. des Inscr.*, two pieces of gold jewelry, a bracelet and a necklace, which were found at the village of Lasgraïsses, and are now in the museum of Toulouse: all are evidently Gallic. The necklace recalls, in certain details, the other gold necklaces previously found in this region; the bracelet is more original. Nothing in the decorative jewelry of the rest of Gallic territory can be compared to these superb products of the industry of the borders of the Tarn.—*Revue Critique*, 1889, No. 46.

MONTIVILLIERS.—*Destruction of the Abbey Church*.—One of the important historic monuments of France, the abbey church of Montivilliers (Seine-Inf.) has been almost destroyed by fire. The superb Romanesque bell-tower was a flaming furnace for over two hours: last year, 20,000 frs. had been spent in its repair. A part of the Gothic nave, also, was destroyed.—*Revue Art Chrét.*, 1889, p. 541.

PARIS.—**M. DE BAUDOT'S LECTURES.**—M. A. de Baudot gives this winter, at the Comparative Museum of sculpture at the Trocadéro, the third year of his course, the French architecture of the Middle Ages and the Renaissance. The special subject of this course is civil architecture.—*Chron. des Arts*, 1889, No. 35.

LOUVRE.—*The courses of lectures given at the École du Louvre are at present as follows:* I. *National Antiquities*, by M. Bertrand. II. *Greek Ceramics*, by M. Heuzey, replaced by M. Pottier. III. *Egyptology*, by M. Pierret. IV. *Egyptology and Egyptian Law*, by M. Revillout. V. *Semitic Epigraphy*, by M. Ledrain. VI. *History of Painting*, by M. Lafenestre. VII. *History of Sculpture*, by M. Courajod. VIII. *Industrial Arts*, by M. Molinier. The lectures are weekly.

VEZELAY.—*A Gallo-Roman Temple and a mediæval Fresco*.—M. Adolphe Guillon writes in the *Chronique des Arts* (1889, No. 32): "In visiting with M. Mieusement . . . an early church (at Vezelay, Yonne) at present abandoned, we have discovered peculiar remains of a Gallo-Roman temple. This church of St. Stephen, built, according to tradition, on the site of a temple of Bacchus, was originally the chapel of the leper-house. Situated on the ramparts near the city-gate, it was transformed, at the time of the Revolution, into a grain-market and sold in 1797. It still has some fine capitals of the XIII cent. The apse is square. In order to form the sanctuary, the builders made use of the old temple, judging from its regular *appareil* and the form

of its low gable, crowned by a stone-roofing finely carved, as are also the entablature and the corbels of the sides. In the left transept, near the street door, are the remains of a fresco representing a bishop," etc.

GERMANY.

BERLIN.—A MUSEUM OF COSTUMES AND UTENSILS.—In November, there took place at Berlin, in the presence of several ministers, the inauguration of a museum of the national costumes and utensils of the various Germanic tribes. At present, it contains but seven halls: the most interesting is that containing models of chambers and costumes of Wendic families. The well-known anthropologist Virchow is president of the organizing committee.—*Chron. des Arts*, 1889, No. 34.

OBER.—At the Dec. 4 meeting of the Brit. Arch. Assoc., Dr. A. Fryer reported the discovery of a mithræum at Ober, the altars and other antiquities from which have been removed to the Museum, Darmstadt. He submitted to analysis a specimen of the mortar sent to him, and described the results. Sand, carbonate of lime, alumina, oxide of iron, carbonate of magnesia, sulphate of lime, soluble silica, with a trace of chlorine, were met with in varying proportions: the mortar, however, was poor and friable. A long and interesting discussion followed.—*Athenæum*, Dec. 14.

TURKEY.

SALONIKA=THESSALONIKA.—Outside Salonika another cemetery has been found, of ancient Thessalian times, with many sarcophagi still unopened. On the cover of one is a piece of iron for fastening the bust of the deceased, who, from the inscription, *Gaius Julius Eutyches*, seems to have built the tomb during his lifetime. In many of the sepulchral inscriptions is inserted the clause, that whoever opens the sarcophagus, and places therein another corpse, shall pay a heavy fine.—*Athenæum*, Oct. 12.

RUSSIA.

HELSINGFORS.—*The Inscriptions of Yenissei.*—George Stevens writes from Cheapinghaven, Denmark, Nov. 19, 1889: In 1730, Strahlenberg first made known a couple of the inscribed and sculptured stones some years previously found in the district of Yenissei; others were afterwards discovered. In 1887, the Finnish Archæological Society sent to the shire of Minousinsk a commission, headed by the illustrious Professor J. R. Aspelin, chief director of the museum in Helsingfors; and his success was so considerable that the commission was renewed from year to year. Altogether, the number of known carved monoliths has now risen to about forty, most of them carefully saved by drawings and squeezes, others fixed by photography. Rich material is thus at hand for a new chapter in half-oriental

old-lore, provisionally called Siberian-Mongolian. The Finnish Government having advanced the necessary funds, Professor Aspelin has written, in French, a clear and copious account of each find; and Professor Donner, of Helsingfors, has superintended the plates and photographs. The volume is entitled *Inscriptions de l'Éniseï, recueillies et publiées par la Société Finlandaise d'Archéologie. Helsingfors, Imprimerie de la Société de Littérature Finnoise.* This thin folio consists of about fifty pages, besides eight inserted photographs. As yet, not one word has been deciphered. The pieces in question are supposed to date from about 500 years before Christ to about 500 after. The alphabet employed has about forty letters, apparently chosen by some sage from the Old-Etruscan and the Old-Greek, and from the Old-Northern Runes. The writing either runs from right to left, or is boustrophedon. Some of the sculptures may be hunting-scenes; others are wild human figures; a few are only, or mainly, heads. One block has its chief side covered with a strange "bugbear bogey."—*Academy*, Nov. 30.

ENGLAND.

AYLESFORD (Kent).—*Celtic Pottery.*—At the Dec. 5 meeting of the Society of Antiquaries (London), Mr. A. J. EVANS communicated a paper *On a Class of Late Celtic Pottery from an Ancient British Urn-field at Aylesford, Kent: its Gaulish Extension and Old Venetian (Illyro-Italic) Source.* Reserving for another occasion a full account of the cemetery itself, which is of a kind hitherto unknown in Britain, and contained bronze relics of Italo-Greek fabric imported into this country about 100 B. C., as well as interesting specimens of Celtic (probably Belgic) metal-work and coins, Mr. Evans called attention to a remarkable class of cinerary and other vases discovered in the graves, wholly differing from the rude traditional type of ancient British pottery. These were made of a lustrous black color, the more elegant among them provided with pedestals and somewhat approaching in form a Greek amphora without handles. In most cases they were surrounded by beads or raised "cordons" which divided them into zones. The author showed that vessels of analogous forms might be traced through an extensive Gaulish tract between the Channel and the Alps, occupied by the Belgic tribes and their eastern neighbors. He next connected their appearance in this intermediate region with the contact into which the Gaulish tribes of Cisalpine Gaul and the Eastern Alps were brought with the group of Illyro-Italic peoples inhabiting the regions about the head of the Adriatic, and amongst whom the Old Venetian race must be regarded as the most prominent. He showed that in the cemeteries of this Illyro-Italic group—which forms a well-defined archæological province distinct from the North Etruscan and the Ligurian, including besides the Veneto and Istria a considerable Alpine tract—there occurred not only the clay

counterparts of the "cordoned" or pedestalled vases and the Gaulish and Kentish deposits, but their actual prototypes in bronze-work. He called special attention moreover to a transitional class, discovered in the cemeteries of Este and elsewhere, in which the record of the bronze parentage was preserved by the attachment to the zones of the earthenware vessels of bronze studs, the arrangement of which imitated the decoration on the sides of the bronze originals. In some of the Gaulish vases of the Rhine and Marne districts the echo of this transitional class of "studded" vases was in its turn perceptible in the form of small circles and meanders simply engraved on the walls of the pots. In their evolution from bronze originals these late Celtic vases presented a complete contrast to the indigenous British pottery, which drew its origin from basket-work and daub. Mr. Evans further pointed out that the Aylesford vessels did not by any means stand alone on British soil. He traced the occurrence of vessels, which, though as a rule inferior to the Kentish examples in elegance, belonged to the same ceramic class, on a succession of sites throughout South-East England, and observed that the recently discovered pottery from Hitchin in Hertfordshire, exhibited by Mr. Ransom that evening, belonged to the same category. Such vessels seem to have been hitherto classed as Roman in local museums. He further showed that the appearance of this new type of "late Celtic" vases went *pari passu* with the diffusion of a new form of sepulchral practice, consisting of cremation interment in urns in the flat surface of the earth, which seemed to have made its way among the Gaulish tribes owing to contact with the same North Italian or Illyro-Italic region, and which gradually superseded the earlier "late Celtic" usage of skeleton interment. Altogether, the Aylesford discoveries open a new chapter in the history of ancient Britain.—*Athenæum*, Dec. 14.

CAMBRIDGE.—On the recommendation of the classical board at Cambridge, a grant of £100, from the Worts Travelling Scholars' Fund, has been made to Mr. F. G. Frazer, fellow of Trinity, in order to enable him to examine on the spot the results of recent excavation in Greece, with a view to a translation of Pausanias, with notes and excursuses, upon which he has been engaged for some time past.—*Academy*, Dec. 14.

HUNMANBY (Yorkshire).—*British Antiquities*.—Canon Greenwell has opened some barrows in this neighborhood, with a very unusual success, though the use of the objects discovered is difficult to conceive. They are skilfully and elaborately made, and illustrate the art ornamentation of the ancient Britons. Canon G. considers these the most remarkable objects found in connection with British sepulture.—*Athenæum*, Oct. 26.

LONDON.—In the course of the excavations now going on beneath the Guildhall Art Gallery, the foundations of the ancient chapel, built in the reign of Henry VI, have been disclosed. The walls are of Kentish rag

and rubble. In the trenches dug to reach the maiden soil Roman tiles have been found, which point to Roman remains having existed there prior to the erection of the Guildhall itself. They also explain to some extent the presence of the alabaster head which, with other objects, is preserved in the museum.—*Academy*, Oct. 19.

EGYPT EXPLORATION FUND.—*Third general Meeting* (London, Nov. 29).—The total expenditure for the year 1888–9 had been £3009, which was made up of the following items: (1) For the completion of M. Naville's excavations on the site of Boubastis and the City of Onias, and for the remaining part of the expenses connected with the transport to Alexandria and thence to England, America, and Geneva, of the objects found, £1466; (2) to Mr. F. Ll. Griffith, being the balance of the English Students' Fund, £73; and to Dr. Farley B. Goddard, the American student, £140; (3) for publications, £1001. The total receipts for the corresponding period were £2997, the chief items being: (1) subscriptions, £2495, which might be subdivided into European subscriptions, £995, and American subscriptions, £1500 (including £100 for the American Student Fund); (2) special Transport Fund, £311; (3) sale of publications and reports, £150; (4) interest on the deposit account, £39.

BRITISH MUSEUM.—*Acquisitions during the Year 1888*.—In A. S. Murray's report to Parliament, June 1889, of the acquisitions made by the Museum during 1888, 28 groups are briefly described, each group comprising the objects acquired by one gift or purchase. The objects acquired belong to almost every branch of archæological monuments. Egypt (especially Naukratis) is abundantly represented.—*Jahrbuch arch. Inst.*, 1889; II.

Greek Coins acquired in 1888.—Mr. Warwick Wroth has reprinted from the *Numismatic Chronicle* his paper on *Greek Coins acquired by the British Museum in 1888*, in continuation of a similar paper for the previous year. During the twelve months ending December, 1888, the number of Greek coins added to the national collection was 455, of which 10 are gold or electrum, 217 silver, and 288 bronze. This total does not, of course, include the Cunningham collection (Bactrian, Indian, etc.), which it is proposed to describe in a separate paper. No less than 147 of the silver coins bear the head of Alexander the Great, including many new varieties. These will be published by Dr. Imhoof-Blumer in his forthcoming *Corpus* of Greek coins. Of the others here described by Mr. Wroth, we must be content to mention a bronze coin of Mopsion, in Thessaly, which has upon the reverse a fight between a Lapith (Mopsos) and a Centaur, closely resembling one of the finest metopes from the Parthenon; and a silver coin of Kaunos, in Karia, presented by Mr. J. Theodore Bent, which gives Mr. Wroth the occasion to review the few other coins from this town also in the Museum. The paper is illustrated with an autotype plate on which twenty-four of the rarest pieces are figured.—*Academy*, Dec. 7.

Acquisitions during the year 1889.—The following acquisitions of the British Museum are among those enumerated by Mr. Cecil Smith in the various issues of the *Classical Review*, Jan.-Nov. 1889.

I. **SCULPTURES.** (a) *Marble.*—(1) Head of Tiberius, life-size, from Rome: an excellent example. (2) Portrait-head, life-size, of a bearded man; worked in one piece, for insertion into a statue: very late rude work, possibly provincial Roman. (3) Torso of archaic style; a draped female figure holding a dove on her breast: bought in Syme; probably found on the site identified as Pedasa by Judeich (*Athen. Mitth.* xii, 335) but since as Theangela (*Class. Rev.*, pp. 139, 234). (4) Archaic xoanon of the "violin" form, from Amorgos. (5) Marble bust of Faustina the Elder, found in the gardens of Sallust in Rome about two years ago. The Museum had hitherto no example of this portrait. (6) Two archaic slabs of white marble, found in Lydia, in excavations by Mr. G. Dennis, near the tomb of Alyattes: on each slab is carved, in archaic style, a frieze in low relief on a sunk field; the one (ht. 7 in., l. 16 in.) represents three deer browsing, the other (ht. 7 in., l. 17 in.), three horsemen riding in procession to the r. armed with helmet, cuirass and spear: the horses have large bits. The style recalls the early Graeco-Asiatic art, as in the paintings from Klamomenai and the early vases with friezes of animals. (7) Part of a marble stele, giving the head of a youth; from Athens.

(b) *Terracottas.*—(1) Series of twenty-one moulds for terracottas, from Tarentum. (2) Statuette from Tanagra, 7½ in. high, representing a Muse seated on a rock and holding on her knee a satyric mask; in her right hand is a tibia(?). (3) Part of an archaic terracotta plaque with a figure in relief; a female seated in a chair with hands raised: from near Naples. (4) Bearded mask in terracotta painted red and blue: Capua(?). (5) Two statuettes from Tanagra: female figures; one holds a bird on her shoulder. (6) Female figure reclining and holding up a mirror in the right hand; on the drapery, remains of red color: from Myrina: a good example of the Myrina style, which is almost unrepresented in the Museum. (7) An archaic terracotta model of a Greek war-ship, from Corinth; in it are seated five warriors armed with shields.

(c) *Bronzes.*—(1) Bronze mirror-case, found in Corinth: on the outside is attached a relief representing an Eros with two girls, a group which Mr. Murray thinks may be that of Eros assisting Phaidra to unveil herself, to the horror of the nurse. On the inside is incised a beautiful design of a nymph seated on a bench playing with Pan at a game resembling the Italian *morra*; an Eros is beside the nymph. (2) Oblong plate of bronze, 1½ in. by 3½ in., with the incised inscription *Massapontis Veri Antiochie Parteniu. v.c.c. exe p.p.se.* See *Bull. Inst. arch.*, 1865, p. 115. (3) Two bronze handles of vases terminating in bearded masks: from Arvad = Arados.

II. VASES. (a) *Unpainted*.—(1) Hand-made vase of very archaic pottery, from a tomb in Antiparos, nearly cylindrical: round the neck is moulded a collar, and on the body are two pinched-out rudimentary handles with incised cross-hatching. (2) Mask of a Gorgon; apparently part of a large archaic bucchero vase: from near Naples.

(b) *Painted*.—(1) Proto-Corinthian miniature lekythos, already mentioned on p. 401 of JOURNAL. It is the finest of its class yet known, surpassing the famous one in Berlin. Its height is only 68 cm., and some of its figures are only 4 millim. high. "On this Lilliputian masterpiece wealth of ornament has been lavished to an extent which is nothing less than marvellous. It is as if a master of vase-painting had set himself to outdo the engraver of gems." For further details see the careful description in the *Class. Rev.*, May, 1889, p. 237. (2) Part of a large red-figured krater, giving portions of obverse and reverse. On the *obv.* is Hermes standing in front of a quadriga, as on the kylix by Euphronios in Br. Mus. On the *rev.* is Dionysos, ΔΙΟΝΥΣΟΣ, and a female figure. The similarity to the krater in the Louvre by Euphronios indicates this also to have been from his hand. (3) Archaic terracotta vase in the form of a sphinx, painted red with patterns in white: from Boiotia. (4) Two two-handled bowls with black figures, found on the site of the temple of the Kabeiroi near Thebes: (a) *obv.*, centaur standing before two draped figures, *rev.*, pygmy pursuing a crane; (b) *obv.*, a flute-player and two grotesque dancers, *rev.*, vine branches.

III. CUT STONES. (1) Plasma intaglio, 600–550 B. C.; contest of Herakles and Acheloos, in the presence of Deianeira: Herakles in the lion-skin swings his club against a bearded, man-faced bull, which seems to fall forward; Deianeira stands with both arms raised, near Acheloos. Illustrated in King's *Antique Gems*, II, pl. 34, fig. 3; is a most interesting example of archaic gem-engraving; originally in the form of a scarab. (2) Onyx cameo, representing a bust of Caracalla; found near Verona. (3) Sard representing Aphrodite seated on a rock; found in Greece: a good example of the third cent. B. C. (4) Banded onyx, intaglio; Hercules seated, holding lyre and club; inscribed ΑΔΜΩΝ: from Italy. (5) Sard intaglio: Cupid running, armed with helmet, sword, and shield. (6) Onyx cameo: girl laying offering on altar. (7) Agate scaraboid: bull. (8) Plasma scarab: Isis and Horus in a field of flowers, conventionally arranged around them; from Chiusi: fr. Hamilton Grey Coll. (9) Sard intaglio with Gnostic design; a vase between two branches encircled by a serpent, and the inscription ΑΒΡΑΧΑΡΑΡΕ: *rev.* ΓΕΒΕΡ|ΖΑΗΑ: found in Cyprus. (10) Lenticular engraved gem; hippocamp: from Greek islands. (11) *Ditto*; cuttlefish: Melos. (12) Sard intaglio: head of a Maenad; good Graeco-Roman work: from Athens. (13) An Island-gem, with figure of a goat and two branches; Kalymna. (14) Two archaic steatite

gems; the one in form of a pyramid, the other engraved with a horseman: from Athens. (15) Onyx intaglio, fragmentary but of the finest period; a youthful head wearing an ivy wreath. (16) Twenty-six intaglios, including some interesting subjects, such as Cupid binding Psyche, the Ephesian Artemis, the Knidian Aphrodite with Eros. (14) Fourteen intaglios, twelve of which are inscribed. (15) Intaglios from Syria, Ephesos, Amisos; scarabs from Tharros in Sardinia. (16) A series found at Mari, between Larnaka and Limassol, in Cyprus, including a sard scarab with running winged female figure, a banded agate scarab with lion killing a deer, a haematite cylinder, etc.

IV. PAINTINGS. The most important acquisition in any department is that of an almost unique series of slabs of terracotta covered with paintings which originally decorated the walls of an early Etruscan tomb. They were found at Cervetri=Caere in 1874 and described by Sig. Brizio in the *Bull. dell' Inst.*, 1874, p. 128. In size they average 3 ft. 1 in. to 3 ft. 4 in. high by 1 ft. 10 in. wide. They are attributed to the local art of the seventh century B. C. A similar series is in the Louvre, published in *Mon-Ined.*, VI, pl. 30. Three of the slabs, containing human figures, seem to form a consecutive series, divided horizontally into three bands by pairs of black lines, the middle and broader band being occupied by a procession of figures. The two remaining slabs are each occupied by a seated winged sphinx. Mr. Cecil Smith remarks: "These paintings will throw valuable light on the question of the relation of the early art of Caere to that of Asia Minor. The idea of facing walls with decorated slabs of terracotta was distinctly of Mesopotamian origin, as also is the type of features prevalent in these slabs and the curious form of boots which most of the figures wear. The confronted sphinxes are paralleled in monuments of Asia Minor; it would seem in short that the Caere painters took up Asiatic art very much at the same stage as it was when the Melian vase-painters developed their peculiar art from this source; and in some points the resemblance between the Melian and Caere paintings is striking." (2) wooden picture-frame containing a portrait-head painted on a wooden panel in encaustic; from Mr. Petrie's excavations in the Fayûm.—*Class. Rev.*

Agate scarab with figure of Athena.—The Museum has recently acquired a fine seal of banded agate in the form of a scarab set in gold, with a silver hoop fitting it for a ring. It is a very choice specimen, and was found in Cyprus. Its date is c. 520 B. C. It represents, nearly in profile and at full length, with the characteristic disproportions of the period to which it belongs, Athena, clad in semi-transparent robes, both wings of an extremely early type being extended behind the figure. The goddess, who holds a spear, wears a helmet with a prodigious crest. Apart from its technical merits, the extreme historical interest of this relic will be manifest to stu-

dents of Euripides who remember that the turning-point of the plot of the *Ion* is concerned with the blood of the slain Gorgon. Over the shoulder of the goddess the head of Medusa is seen dropping blood, clots of which fall from it behind the figure and close to her feet. This is supposed to be the only known representation of the subject.—*Athenæum*, Nov. 23.

Bronze Hydria from Chalke.—The British Museum has acquired a fine piece of art in the fragments of a bronze vase. These fragments are most of the parts of a large hydria, and among them is a fluted handle of a type familiar to us in other instances also from Chalke. The lip of the vessel is a ring of bronze moulded and chased with an elegant leaf-pattern of great delicacy. At the lower end of the handle is a sort of stiffening plaque of chased bronze, designed to give strength. It contains, in bold relief, whole-length figures of the marriage of Dionysos and Ariadne, who are standing side by side facing us, with an altar between them on which she partly leans, partly sits, while the god leans his left hand upon the altar and holds in his right hand a cornucopia overflowing with grapes. With her right hand on the shoulder of Dionysos, Ariadne draws away the bridal veil which falls from her filleted brows, and turns to look ardently on him. The wreath on her head is beautifully finished. Below the semi-diaphanous tissue which covers, but does not hide, her exquisitely modelled form, a chiton envelops the lower limbs and leaves uncovered only a portion of each sandalled foot. Her tresses descend over the shoulders, and float behind the head in the breeze which presses her garments close to her body. The mantle of Dionysos has slipped from his throat, leaving one of its corners to lap over his left shoulder, and all the rest of his body nude. He turns a radiant face towards his bride. The consummate charm of this work is seen in the ardent expression of the faces and the nobility of the features. Admirable skill has been shown in the modelling of the nude and of the draperies. The group is worthy to be ranked with those famous reliefs of Greeks conquering Amazons, found near the river Siris in Lucania, now in the same case at the British Museum.—*Athenæum*, Dec. 7.

SOUTH KENSINGTON MUSEUM.—Embroidered Cope of XIV century.—Among the recent additions to the collections of the museum, is an embroidered cope, English work of the beginning of the XIV cent., representing the genealogy of Jesus. At the foot is depicted Jesse lying asleep; from his side springs a tree, the main stems of which encircle figures of David, Solomon, the Virgin and the Divine Child, and branches from these stems spread over the entire vestment, encircling other figures with their foliage.—*Athenæum*, Oct. 26.

LECTURES AT UNIVERSITY COLLEGE.—Professor R. S. Poole's course of lectures during the coming term will be devoted to British and English

archæology; and each lecture will be followed by a demonstration on the following day in the galleries of the British Museum. The professor himself will deliver the inaugural lecture of the course on January 15; and, later on, a lecture on *The Place of Coins in the History of Britain*. At his invitation, the following subjects will be treated by specialists: *Iberic, Celtic, Roman, English, and Danish Britain*, in three lectures by Professor B. Dawkins; *The Mediæval House*, by Professor R. Smith, illustrated by a visit to Mrs. Pullan's house in Melbury-road; *Illuminated Manuscripts*, by Mr. T. Matesdorf; *The Monastery in Mediæval England*, two lectures by Mr. M. Hewlett. The lectures are open to the public without payment or ticket; for the demonstrations a fee of one guinea is charged. Professor Poole hopes also to give another course of twelve lessons on *Classical Art, Vases, Sculpture, and Coins* at the British Museum and the Museum of Casts, South Kensington.

LECTURES ON ATHENS.—In connection with the Chelsea centre of the London University Extension Society, Miss Jane Harrison will deliver a course of ten lectures on *Athens, its Mythology and Art*, illustrated with lantern photographs. The first lecture of the course, to which admission is free, will be given at the Chelsea town-hall on January 24. A collection of photographs of Greek sculpture and painting, and a number of books dealing with the subject, have been placed for consultation in the Chelsea free library; and it is proposed that visits shall be paid both to the British Museum and to the gallery of casts at South Kensington.—*Academy*, Jan. 11, 18, 1890.

OXFORD.—The Ashmolean has just received a second donation from Mr. Drury Fortnum. This consists mainly of Egyptian and Renaissance specimens; but it includes a fine Greek amphora of the Nolan type, with red figures which may represent the parting of Hektor and Andromache. Another valuable gift has recently been made by Mr. Martyn Kennard, consisting of part of Mr. Flinders Petrie's spoils from the Fayûm. Among them is the mummy-case of An Turshe, the leader of a mysterious race of foreigners; and the contents of a tomb of the XVIII dynasty (1400–1200 B. C.), in which Egyptian relics are associated with Mykenaian pottery.—*Academy*, Nov. 30.

TOFTREES (Norfolk).—*Anglo-Celtic Font*.—At the Dec. 5 meeting of the Arch. Institute (London), Mr. J. E. Bale communicated a paper on the ancient font in Toftrees church. The font is square in plan; the bowl is supported by five short columns, the centre one containing the drain-pipe. The panels of the bowl are all elaborately carved with different designs. At three of the upper corners are sculptured lamb-heads, and at the fourth the head of a wolf in sheep's clothing. Mr. Bale contends that the Anglo-Celtic identity of the work is obvious.—*Athenæum*, Dec. 14.

AMERICA. UNITED STATES.

ARCHÆOLOGICAL INSTITUTE OF AMERICA.—It is with pleasure that we announce a great increase in the membership of the Archæological Institute, especially through the establishment of branch societies in the West. That in Chicago already numbers nearly one hundred and forty members. The total increase will probably exceed two hundred and fifty. Up to the present, the membership has not reached five hundred, so that the efficiency of the Institute will be largely increased. This result is due to the efforts of Mr. Wm. C. Lawton, lately appointed agent of the Institute.

CAMBRIDGE (Mass.).—*A Shemitic museum at Harvard.*—Mr. Jacob H. Schiff of New York has recently given \$10,000 to Harvard University to be expended, at the discretion of the heads of its Shemitic department, in the formation of a Shemitic museum. The gift was conditioned on the University finding a location for the future collection; this was secured by the offer of the trustees of the Peabody museum to lend one story of the new wing of the museum building. The proposed museum is intended to illustrate the history, culture, arts, and manufactures, not only of the Hebrews but of the Babylonians and Assyrians, the Arabians, Syrians, Phœnicians, and cognate nations. The amount of the gift, unless supplemented by further contributions, will hardly allow the purchase of original monuments, except coins and perhaps manuscripts. It is therefore proposed to begin with a collection of casts from monuments in the principal museums of Europe.

NEW YORK.—*Exhibition of Greek Art.*—It is proposed to have an exhibition of works of Greek art in New York, during January, under the auspices and at the rooms of the Union League Club. The exhibition will consist mainly of painted vases, terracottas, and bronzes, contributed for the occasion by private collectors.

PRINCETON.—*The Art Museum and the Teaching of Archæology.*—During the spring the central part of the museum building, recently constructed, will be opened. It will contain, at first, the magnificent historical collection of pottery and porcelain donated by Mr. Wm. C. Prime, which includes several thousand pieces illustrating almost every period from Egypt and Asia down to the present day. It will also receive an interesting collection of pottery from the necropolis of Civita Castellana = Falerii, illustrating the development of the ceramic art and other industries in the Faliscan region from the seventh century B. C. to the Roman period.

The number of courses of instruction have been largely increased this year, in order to give a complete introductory course, from Egypt to the Renaissance, and special advanced courses in each important period.

WASHINGTON.—*Archæology at the Catholic University.*—The chair of Biblical Archæology at the new Catholic university is occupied by Dr. Hyvernat, who has already distinguished himself in Oriental studies. He has recently returned from a mission to Armenia and upper Mesopotamia on behalf of the French Government. He expects to establish at the university the nucleus of an Oriental Museum; it already includes manuscripts, Assyrian and Babylonian seals, cylinders, barrel-cylinders, tablets, bronzes, *etc.*

A. L. FROTHINGHAM, JR.

SUMMARIES OF PERIODICALS.

ΕΦΗΜΕΡΙΣ ΑΡΧΑΙΟΛΟΓΙΚΗ. JOURNAL OF THE ARCHÆOLOGICAL SOCIETY IN ATHENS. 1888. Nos. 1, 2.—J. PANTAZIDES, *Inscription from Dekeleia*. This is the inscription of the Demotionidai published and discussed by F. B. Tarbell, *AJA*, 1889, p. 135 ff. The whole inscription is given, but only the second part in capitals. Grammatical and linguistic peculiarities are pointed out, and the contents discussed.—D. PHILIOS, *Inscriptions from Eleusis* (contin.). No. 39 is a decree of the Eleusinians in honor of Smikythion, consisting of 31 lines: the first eleven lines were published 'Εφ. 'Αρχ., 1883, p. 133. No. 40 records provisions for the election of officers to take charge of various things connected with the sacred Orgas and other sanctuaries, for a mission to consult the Delphic oracle, and for various expenses: it belongs to the fourth century B. C.: the inscription consists of 83 lines, but is badly defaced. No. 41 is an account of the *epistatai*, dated by the name of the Archon Niketes (332/1 B. C.): it consists of 74 lines, some of which are badly defaced: from this document it appears that the *epistatai* held office for four years, and were not necessarily Eleusinians. Nos. 42–46 are fragmentary records of accounts, referring in part to construction or repair of some building: the letters belong to the time after Eukleides. No. 47 is also an account: three archons are mentioned, *Aristion* (421 B. C.), *Astyphilos* (420 B. C.), and his immediate successor *Archias*. From this inscription it appears that in the time before Eukleides the *epistatai* held office four years, the *ιεροποιοί*, one year.—G. NIKOLAÏDES, *The Building with one hundred and twenty Columns of Phrygian Stone which Hadrian built at Athens* (plan). The seven columns called the stoa of Hadrian formed half of the eastern façade of this great building. Within a great court surrounded by a wall and façade was a building divided into various apartments. In this books were kept, according to Pausanias. This is the building recently excavated by the Archæological Society in Athens.—ST. A. KOUMANOUCES, *Dionysiac Group* (pl. 1). This marble relief was found in April 1888 near the Olympieion. Height, 0.90 m.; width, 0.40 m. It represents Dionysos with his right arm bent above his head, while with his left hand he embraces Staphylos (or Ampelos) who stands beside him. Both figures are nude but for the skin of an animal which hangs about their shoulders. The relief was never finished.—H. G. LOLLING, *Mikkiades and Archermos*. The well-known inscription on the base found in Delos is restored (in opposition

to Six, *Mith. Inst. Athen.*, 1888, p. 149) to read: Μικκιά[δης τόδ' ἀγαλ]μα καλὸν [μ' ἀνέθηκε καὶ υἱὸς Ἀρχερμος (σ)ο[φ]ίσιν Ἐκηβό[λω] ἐκτελέσαντες, οἱ Χίοι, Μέλανος πατρώων ἀσ[τυ]νέμοντες.—D. PHILIOS, *Wall-paintings of an Ancient Building in Eleusis* (pls. 4, 5). The building seems to have been some public edifice erected in the time of Hadrian. The walls were divided into panels by lines of red, brown, and green. In one panel is represented a seated Zeus, holding a winged Nike on his outstretched right hand, while the left hand grasps his sceptre. In the panel to the right of the Zeus are two swine, in that to the left, two oxen. The figures are all somewhat fragmentary.—TH. SOPHOULES, *Monuments from the Akropolis* (pls. 2, 3; 5 cuts). Plate 2 gives an archaic youthful male head with Attic *krobylos* (mentioned, *Gazette archéol.*, 1888, p. 41; *Mith. Inst. Athen.*, 1887, p. 373; *Jahrbuch*, 1887, p. 233; *Journ. Hell. Stud.*, ix, p. 122 with cut). This head is here asserted to be a native product of Attic art in opposition to those who have considered it related to the Apollo of Olympia. The same origin is ascribed to the bronze head (*Musées d'Athènes*, pl. 16). Plate 3 gives a youthful male head which has been found to belong to the torso published in *Mith. arch. Inst.*, 1880, pl. 1. Another head had been wrongly put upon this torso. This head is closely related to that of the Harmodios in Naples. The arrangement of the hair is like that of the Elektra in Naples and the bronze head in Athens (*Musées d'Athènes*, pl. 16). The two heads here published and the Athenian bronze are of Attic origin, and may give an idea of the art of Kritios. Cuts are given of two fragmentary winged draped female figures (Nikai). Other winged and running figures are discussed (cut of lower part of Herakles from the poros pediment, *Mith.*, 1886, pl. 2). By comparison with the Nike of Archermos, the Nikai from the Akropolis, the metopes of Selinous, archaic vases, the chest of Kypselos, etc., it is shown that the type of the winged hurrying Nike did not originate with Archermos, but was an importation from Asia. The predominant influence of Chian artists upon Attic art in the sixth century is denied.—TH. SOPHOULES, *Statue of Samian Art from the Akropolis* (pl. 6). A figure very like the Hera of Samos in the Louvre is published. The head is wanting. This figure shows how wide a difference there was between the early art of Attika and that of the islands.

Nos. 3, 4.—CHR. TSOUNTAS, *Restorations to an Inscription from Eleusis*. Lines 15–56 of the inscription No. 40 (see above) are republished with restorations.—CHR. D. TSOUNTAS, *Excavations of Tombs in Mykenai* (pls. 7–10; 16 cuts). For the summary of this paper see under NEWS, pp. 491–2.—P. WOLTERS, *Terracotta Pinakes from Attika* (pl. 11). Seven fragments of black-figured pinakes are described; all from Athens. Three were found κατὰ τὴν ὁδὸν ἐλαιουριβείων, four by the church of the Ἁγία Τριάδα. These fragments form parts of two connected representations. The fragment pub-

lished (pl. 11) is 0.29 m. wide, 0.21 m. high, 0.032 m. thick. The original height must have been about twice the height of the fragment. Four pairs of draped men are represented, all with their right hands raised in an attitude of lamentation: the lower part of all the figures is broken off. The representations on the other fragments also seem to be funereal (one shows part of the scene of *εκφορά*). The inscription at the top of the published fragment reads: *ιοσ: σῆμα τόδ' ἐστὶ Ἀρείο*—clearly a part of a metrical sepulchral inscription. These plaques were then evidently used to form a continuous adornment for tombs. The tombs so adorned were doubtless built of unburnt brick and wood.—D. PHILIOS, *Fragments of Pinakia and Vases from Eleusis* (pl. 12). A fragment of a large black-figured jar is published. It is adorned with a border of leaves and lotus buds between two red bands. The upper part of two male and two female figures is also preserved. An inscription reads: *Κλείμαχος μ' ἐποίησε κεμικε* . . . Kleimachos is an utterly unknown name: it is strange that the name is spelled with *ει*. *Κλέσσοφος*, a potter of no earlier date who has lately (*Ἀρχ. Δελτίον*, 1889, p. 64) become known, spells his name with the simple *ε*. The meaning of *κεμικε* is unexplained. Fragments of a small black-figured plaque are published: a draped male figure (the head is wanting) stands facing the left; he holds a sceptre; before him is a draped female, with only the head, left shoulder and arm remaining. In the plaque are holes for nails: an inscription reads *Εὐφύλιετο[σ ἔγραψε]ν* (or *ἐποίησε]ν*).—REPORTS. CHR. TSOUNTAS, *On the Tomb in Vaphio*. This tomb and its contents are briefly described (see *News*, pp. 380–1). Two other tombs of the same epoch, like the tombs of Nauplia and Spata, were discovered not far from the site of the temple of Apollo at Amyklai.—ST. A. KOUMANOUDES, *A building of Roman Times in Athens and Inscriptions from it*. A building, perhaps a bath, has been found near the *ὁδὸς Ὀλγας*. An inscription reads: *Ματιδία Σεβαστή*. Matidia Augusta was sister of Hadrian's wife Sabina. Another inscription reads *Ἀπόλλωνι Γεφυραίῳ Κλ(αύδιος) Θησεὺς Ψαφιάδης*.

HAROLD N. FOWLER.

JAHRBUCH D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. Vol. IV. No. 2. 1889.—E. ASSMANN, *Ancient Ships* (10 cuts). Ancient monuments with representations of ships are discussed, some of which have been hitherto disregarded. The *δόλων* was something like the modern bowsprit. A small sail hung below it. The *δόλων* also served sometimes as a derrick. The sails had rings for reefing. The eyes on the bows of ships were not holes for cables. The arrangement of rowers in vessels with three and more banks of oars is discussed.—P. WEIZSÄCKER, *Herakles Epitrapezios* (pl. 3). A bronze statuette in Jagsthausen near Öhringen is published and described as Herakles Epitrapezios. The bearded Herakles is represented

in sitting posture, his head crowned with oak-leaves. The legs are broken off, the right above, the left below the knee. A list of nine similar figures is given. The original was probably the Herakles Epitrapezios of Lysippos.—F. HAUSER, "*Narcisso*," *Bronze Statuette in Naples* (2 cuts). The original posture of this figure has been changed by the insertion of a wedge under the right foot. The dreaminess of the figure is due to this change and is foreign to the design of the artist. The figure probably represents Dionysos. A marble replica exists in a group in Florence (Episcopius, *Signorum icones*, 62; Gori, *Mus. Florent.*, III, 47; David, *Muséum de Florence*, III, 43; Clarac, IV, 692, 1631; *Jahrb. d. k. preuss. Kunstsaml.*, II, p. 77; Springer, *Raffaël und Michelangelo*, I, p. 21).—F. MARX, *The Bull of Tiryns* (3 cuts). Coins of Katane show a river-god in the form of a human-headed bull, above whom is a human figure with a horse's tail. The bull of Tiryns probably represents a river-god with a companion sprite or *δαίμων*. It would appear from this that the rulers of Tiryns were really Greeks.—O. BIE, *Wrestling match of Pan and Eros* (cut). A small terracotta dish in Berlin is published. The relief in the centre represents Pan and Eros wrestling in the presence of Aphrodite. It belongs to Hellenistic times. Later variations of this theme are discussed.—O. RICHTER, *The Augustus-buildings on the Forum Romanum* (14 cuts, 3 full-page illustrations, two-page plan). I. *Reconstruction of the Temple of Cæsar*. The temple is shown to have been a prostyle-hexastyle with one column between the corner column and the *anta* of each side. The *cella* was 48 Roman feet wide by 22 deep. The temple was surrounded on all sides except the back by a platform, the front of which measured $88\frac{1}{2}$ Roman feet. Its depth was $92\frac{1}{2}$. The front platform was the *rostra* and, like the old *rostra*, was adorned with ships' beaks. It was reached by steps at each side. In the middle of the front was a niche 26 ft. wide by 13 deep. The height of the platform was 12 ft., that of the *cella*-floor 20 ft. The columns were Ionic or composite. II. *History of the Temple of Cæsar*. The site occupied by the temple belonged, until Cæsar's time, to the forum. The temple was finished by Augustus between 37 and 34 B. C. It was restored under Hadrian: when it was destroyed is unknown. III. *Triumphal Arch of Augustus*. Remains of an arch with three passages have been found just south of the temple of Cæsar. This arch was erected in 29 B. C., after the battle of Actium. North of the temple stood the arch erected in 19 B. C. to commemorate the recovery of the standards from the Parthians. IV. *Transformation of the Roman Forum*. The eastern front of the forum was now formed by the temple of Cæsar flanked by two triumphal arches. The middle of the western front was occupied by the orators' platform. South of this the arch in honor of Tiberius was erected in 16 B. C., and the arch to the north was probably in honor of the elder Drusus. These arches at the west end had

each but one passage. The harmony between the eastern and western ends of the forum was destroyed when Severus erected his colossal arch upon the site of the arch of Drusus.—B. SAUER, *Pausanias and the Western Pediment of Olympia*. The instances in which Pausanias describes groups of figures are discussed. He had no consistent method. In describing the western pediment at Olympia, he describes the central figures but not all the others. Pausanias' Kentaur with the maiden is to the right, his Kentaur with the boy to the left, of the centre.—F. STUDNICZKA, *On the arrangement of the Western Pediment of the Olympic Temple of Zeus* (cut). The groups *FG* and *PQ* (of Treu's earlier arrangement) ought, as Treu now proposes (*Jahrb.*, III, p. 175 f.), to change places, but not the two central groups *HIK* and *MNO*, for the only woman in bridal costume must be Hippodameia, and she must be protected by the extended arm of the central figure (Apollon). Comparison with the Parthenon metopes (Michaelis, pl. 3. x, XII, in their relation to XI) favors this arrangement.—ARCHÄOLOGISCHER ANZEIGER. CONZE, *Annual Report on the Activity of the German Archaeological Institute*.—REPORTS OF MEETINGS OF THE ARCHÆOLOG. SOCIETY IN BERLIN. The reports cover the meetings from Nov. 1886 to May 1888 inclusive.—NEWS OF THE INSTITUTE.—NOTES TO THE PUBLICATIONS OF THE INSTITUTE. M. POTTIER, *Report on a painted stele* (cf. Treu, *Jahrb.*, IV, p. 22, No. 5) from Alexandria and a female head from the Cyrenaica, both in the Louvre.—BIBLIOGRAPHY.

No. 3.—W. SCHLEUNING, *Velia in Lucania* (2 plans; 26 cuts). The site and remains of Velia at Castellamare della Bruca are described. The town lay upon a hill which was formerly nearer the sea than it now is. The remains of walls and towers are described. The earliest walls were of rough polygonal construction; later, improved polygonal walls were built; still later, the stones were rectangular. In later, but still pre-Roman, times brick was used. The bricks were flat, with prismatic grooves in the lower side. The bricks were stamped with Greek letters. 29 such stamps are published. Remains of cisterns are described.—A. SCHNEIDER, *Andokides* (pl. 4). The vase (from Chiusi) of Andokides, now in Palermo, (Klein, *Meistersign.*, p. 191) is published. It is a flat dish with standard. The painting is on the outside: it is half red-figured, and half black-figured. Under each handle is a fallen warrior, over whom a black-figured and a red-figured warrior are fighting. Behind each warrior is a great eye. Between the eyes on one side are two Scythian (?) bowmen standing by a tree (black-figured). On the other side is a Scythian (?) youth playing a flute (red-figured). This vase is compared with amphorae and other vases which exhibit black and red figures. The decoration is shown to belong to the transition from the black-figured to the red-figured style. Andokides appears to have been a progressive artist, who advanced from the black-

figured to the red-figured style. He belonged to the second half of the sixth century B. C., and is probably identical with the Ἀνδοκίδης κεραμεύς of the Athenian votive inscription.—M. BÖHM, *Aphrodite on the Goat* (2 cuts). A Campanian vase in Berlin is discussed. Aphrodite is represented riding on a male goat accompanied by two kids. Eros precedes her with a thymiaterion. A seated Hermes is looking after her. Twelve similar representations are mentioned. The type belongs to the fourth century B. C., and represents Aphrodite Pandemos.—K. SCHUMACHER, *Archaic Vases from La Tolfa* (pls. 5, 6). Five vases in Karlsruhe are published and discussed. The first is an amphora of the style formerly called Tyrrhenian, recently, Corintho-Attic. The neck is adorned with a band of red and black palmette and lotus ornament. Below are four stripes. The upper stripe represents the liberation of Prometheus, the other three various animals. The other side of the upper stripe is occupied by four hoplites. Other similar vases are discussed. No. 2 is a small amphora of the "Ionic" class discussed by Dümmler (*Mith. Rom.*, p. 170 f.). On each side of the neck is a lotus-flower between two palmettes. Below, on each side of the vase, is a winged female figure with outstretched wings, arms, and legs. Vases of this class belong to the sixth century B. C.: this is one of the latest of the class. No. 3 is an oinochoe. The body of the vase is adorned with a lotus-pattern and meander; on the shoulder is a row of animals. No. 4 is an alabastron. About the middle of the vase is a wide stripe occupied by four hoplites; between the two front hoplites are two rosettes and a square; between the backs of the other two is a sort of double lotus. The style of the vase is between those of the Melian and earliest Corinthian vases. No. 5 is a Corinthian pitcher (*kanne*) adorned with three rows of animals and rosettes. The lower part of all these vases except the alabastron is adorned with rays proceeding from the bottom, as from a centre.—K. SCHUMACHER, *The older Lower-world Vase in Karlsruhe* (pl. 7). A drawing from the papers of Mr. Clarke, deceased in Freiburg, is published. This shows part of the body of Eurydike, part of the palace of the Lower World, and the inscription Ὀρ]φεί|ς, thus proving that both fragments of the vase in Karlsruhe belong to a representation of the Lower World.—CHR. HÜLSEN, *The Regia* (12 cuts). Earlier notices of the Regia and of excavations on its site are discussed. The architectural fragments found in 1872 are published. Excavations in 1888-9 discovered a few additional fragments, and made a reconstruction of the building possible. The *fasti* were inscribed on the south and west walls. The entrance was at the south; light must have been admitted from the north. The discovered fragments of the adornment of the upper part of the wall are of poor workmanship, and probably belong to a late restoration, not to the building of Domitius Calvinus, which probably had a cornice with triglyphs.—ARCHÄOLOGISCHER

ANZEIGER (*Supplement to the Jahrbuch*). *Eulogy of the late J. de Witte.*—*Acquisitions of the Museums of Antiquities in Germany.* I. *Berlin* (see *News*, p. 398). II. *Munich Glyptothek*, since 1887. A Corinthian capital from Mykenai; a Marsyas relief. *Vases.* A small collection of Kypriote vases; an Athenian vase of the Dipylon style; two vases from Corinth with linear ornament; two vases from Atalante; an Attic lekythos, black with a satyr and a dog in white; some white Attic lekythoi; an Attic pyxis; a krater from Thebes; two vases from Eretria; a toilette-vase from Athens; an article, possibly a thymaterion, from lower Italy, adorned with palmettes and a female head; the Itys-vase (*Journ. Hell. Stud.*, VIII, p. 439 ff.) from Etruria. III. *Dresden*, from 1882. The collections of Richard v. Friesen (collected in Rome and Naples 1876–78), Ernst Kuhn (the various marbles used by the ancients; over 300 numbers), and Heinrich Dressel (collected chiefly in Rome, 1871–85). 27 marbles, mostly reliefs, and some fragments are described. Many of these are from the collections of v. Friesen and Dressel (17 cuts). Further, six Etruscan bronzes (4 cuts); four Greek bronzes (3 cuts); 15 Roman bronzes (5 cuts), and numerous Roman bronze ornaments, weapons, and utensils (cut).—*Acquisitions of the British Museum during 1888.*—*Acquisitions of the Museum of Fine Arts in Boston in the Year 1888*; from E. Robinson's report to the Trustees. 14 marble busts from Rome and vicinity, chiefly portraits of imperial times; 12 terracotta figures and heads from Cervetri; 8 fragments of Campana-reliefs; 12 lamps; 13 prehistoric vases from Alba; 5 prehistoric vases from a grave within the Servian wall; 23 ex-votos from the temple of Diana at Nemi (15 of these are bronze); a collection of fragments of Aretine vases; a gift of the Egypt Exploration Fund consisting of fragments of vases and terracottas from Naukratis, and including an archaic "Apollo"-statuette. *Rogers Collection.* Part of this scattered collection (29 vases) are now in the possession of Henry Sharpe. *Casts For Sale.* A list of 38 new casts of antiques in the Louvre. The fragments of a *columna caelata* from Ephesos are again put together in the British Museum, and a cast of the whole is for sale. Professor v. Duhn reports that new casts of the Aphrodite Caetani are to be obtained from him.—*Counterfeits.* Dr. P. Wolters describes fragments of vases with counterfeit inscriptions in Athens.—**REPORTS OF MEETINGS OF THE ARCHÆOLOG. SOCIETY IN BERLIN, 1888.** *June.* Trendelenburg, on mosaics in Treves; Senz, on the Roman monument at Schweinschied; Kern, on Eubuleus; Hübner, on two inscriptions from Spain. *July.* Schreiber, on Alexandrian art; Wilcken, on a Greek inscription from Syene; Robert, on an ancient scale from Etruria; Herrmann, on excavations in Kypros. *November.* Borrmann, on the restoration in Berlin of the treasure-house of the Gelaoans at Olympia; Lehmann, on the Roman and Italic pound; Hübner, on a bronze tes-

sera from Spain; Weil, on a discovery of Sicilian coins; Robert, on a vase with illustrations to Eurip. *Iphigen.* (Εφ. Ἀρχ. 1887, pl. 5). December. Discourse by the President on the progress of archaeology since Winckelmann; Trendelenburg, on a mosaic in Treves; Puchstein, on the cornice of the frieze of the great relief of the altar at Pergamon; Hartwig, on a collection of drawings of signed vases.—NEWS OF THE INSTITUTE.—NOTES TO THE PUBLICATIONS OF THE INSTITUTE.—BIBLIOGRAPHY.

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MITTHEILUNGEN D. K. DEUT. ARCHÄOLOGISCHEN INSTITUTS. ATHENISCHE ABTHEILUNG. Vol. XIV. No. 1. 1889.—F. WINTER, *A Vase of Sophilos* (pl. 1). Three fragments of an archaic Attic vase are published. One fragment represents Hermes followed by two pairs of female figures, Hestia and Demeter, Leto and Chariklo. On a second fragment are three heads with the inscription Νῦσαι; on the third, part of a building and the inscription Σώφιλος ἔγραψεν. The fragment Benndorf, *Griech. und Sic. Vasenbilder*, xi. 5, probably belongs to the same vase. A long procession was doubtless represented. Probably the scene was the bringing by Hermes of the infant Dionysos to the Nysaean nymphs. Sophilos probably borrowed parts of the procession from the François vase.—A. MICHAELIS, *The so-called Tripod-capital from Eleusis* (cut). The two three-sided capitals found in the smaller propylon at Eleusis have been explained as tripod-vases (Bötticher, *Tektonik* i², 355; Friederichs-Wolters, No. 865, etc.). They are here proved to belong to the columns which supported the corners of the portico of the building erected by Appius Claudius and his nephews (*CIL*, i, 619 = iii, 547).—H. POMTOW, *An Arkadian Dedication at Delphoi* (cut). A block of black limestone at Delphoi, which once served as the base of a group of statues, bears three inscriptions. The first, in letters of the fourth century B. C., consists of five distichs:

Πύθι' Ἀπολλων [ἄν]αξ, τά[δ'] ἀγάλματ' εἰδὼ[κεν ἀπαρχὰς
αὐτόχθων ἱερῆς λαὸς ἀ[π'] Ἀρκαδίας
Νίκηγ Καλλιστώ τε Λυκάο[νος?] τῇ πο[τ'] ἐμίχθη
Ζεὺς, ἱεροῦ δὲ γένους Ἀρκ[αδ']ῆφινσε κό[ρον]
ἐκ τοῦ δ' ἦν Ἐλατος καὶ Ἀφε[ῖδ]ας ἡδὲ κ[αὶ] Ἀζάν,
τοὺς δ' Ἐρατὼ νύμφα γείνατ' ἐν Ἀρκαδίῃ
Λαοδάμεια δ' ἔτικτε Τρίφυλον, παῖς Ἀ[μύκ]λαντος,
Γογγύλου ἐκ κούρας δ' ἦν Ἀμιλοῦς Ἐρα[σος]
τῶνδε σοὶ ἐγενέται Λακεδαίμονα δη[ιώσαντες
Ἀρκαῖες ἔστησαν μνήμ' ἐπιγινόμενοις.

Pausanias, x. 9. 5, gives in prose the substance of these lines. The Arkadians ravaged Lakonika in the winter of 370/69 B. C. and the spring of

369. The erection of the monument at Delphoi was, then, probably determined upon in 369. Pausanias seems to think the monument refers to events in the VI century B. C. when the Tegeans defeated the Lakedaïmonians. As artists of the figures, Pausanias mentions Pausanias of Apollonia, Daidalos of Sikyon, Antiphanes of Argos, and Samolas of Arkadia. Of these, Daidalos and Antiphanes are known to have practised their art about 400 B. C. This monument cannot, therefore, commemorate anything so late as the inroad upon Lakonika under Philip in 337 B. C. Pausanias seems to have derived his information from a written source, probably from Polemon, but the wrong date is doubtless due to Pausanias himself. The other inscriptions are decrees of proxeny; the first from the archonship of Straton, not long before 229 B. C., the second from that of Eukles who seems to have succeeded Straton in the archonship. Both inscriptions are published and discussed.—H. WINNEFELD, *Alabastra with Representations of Negroes* (3 cuts). A class of vases with outline drawings representing negroes is discussed: two are published. The origin of this style is ascribed to the time shortly after the Persian wars. Its retention in later times is perhaps due to the use of these alabastra for holding a special quality of oil.—P. WOLTERS, *Inscriptions from Thessaly*. Nine inscriptions from Volo and one from Velestino are published. From Volo, No. 1 is a decree of the *kourov* of the Magnetes similar to those published by Lolling (*Mith.*, VII, pp. 69, 335); No. 2 is a short fragment of a decree; No. 3 contains two names; the rest are sepulchral inscriptions. The one from Velestino is a record of manumission.—W. DÖRPFELD, *On the Choregic Monument of Nikias*. This building appears to have stood N. E. of the Odeion of Herodes, where foundations have been discovered. When the odeion was built, the monument was torn down and used in the construction of a gate (Beulé gate).—A. BRÜCKNER, *Poros-sculptures on the Akropolis*. 1. *The Typhon-pediment* (pls. 2, 3; supplement). This group is put together of many fragments. The right side of the pediment was occupied by the three-bodied Typhon with his serpent coils. His heads are bearded; small snakes rise before his breasts; his right and left bodies are winged. Of his opponent Zeus only the bearded head remains. The left side of the pediment was probably occupied by Herakles in conflict with a great serpent (Echidna). Of the serpent the head and a great part of the body are preserved; of Herakles little beyond the head. The chief colors are a deep blue, red, and white; green and black also occur. The outer heads of Typhon had blue hair and beard; the middle head, white hair and a blue beard. The snake-parts are striped red and blue, but the snake-heads are elaborately painted with various colors. Only those parts of the relief which were visible are well finished. The middle head of Typhon had better features and a more dignified appearance than the other two. This

difference was intentional, and shows the artist's skill.—A. E. KONTOLÉON, *Inscriptions of Asia Minor*. Seventy-one inscriptions from Pergamon, Smyrna, Samos, Erythrai, Magnesia on the Maiandros, and other places near the coast. The inscriptions are of late date (apparently none before the Roman occupation, and many after the beginning of our era), and comprise dedications, sepulchral inscriptions and fragments of decrees.

—MISCELLANIES. P. WOLTERS, *Boundary-stone of an Athena-sanctuary in Aigina*. This inscribed stone was found in position about one-quarter of the way from the town to the temple, i. e., nearly five miles from the temple.—LITERATURE.—DISCOVERIES: on the Akropolis (W. D. and P. W.); in Eleusis and Mykenai (W. D.); Graves in Pergamon (A. E. KONTOLÉON).—REPORTS OF MEETINGS: SCHLIEMANN, *On Pylos and Sphakteria*; WOLTERS, *On a statue of Artemis Laphria*; GRAEF, *On the ruins of Phokaia*.

NO. 2.—E. SZANTO, *On Attic Inscriptions*, I. II. An inscription on a fragment of pottery in Athens is published in facsimile. It contains the record of a lease of a house. Bad faith is to be punished by a fine equal to twice the amount involved. The psephism concerning the people of Tenedos (*CIA*, II, 117) provides for the payment of a sum of money, and also for the bestowal of honors upon the people and their envoys. A second decree (*Ἐφ. Ἀρχ.*, 1886, p. 137) provides only for the honors. This was probably passed just after the other, in order to make the bestowal of the honors more complimentary and more in accord with diplomatic usage.—H. BLÜMNER, *Artisan Scenes* (3 cuts). An Attic vase in Athens found at Exarcho (Abai) in Lokris is published. Three potters are represented at work, while a fourth man is whipping a slave suspended horizontally. Two fragments of a red-figured vase from the Akropolis are published. The adornment forms two stripes, the lower of which represents a scene from the palaistra, while the upper represents potters at work. Both scenes are very fragmentary. The third cut represents a gravestone in the museum at Larissa. The relief upon it shows a seated man hewing a board with an adze or hatchet.—G. TREU, *Statues of the Iliad and the Odyssey in Athens* (pl. v; 3 cuts). Two marble torsos, formerly interpreted (Gurlitt, *Arch. Ztg.*, 1869, p. 67) as representations of towns or districts, are here interpreted as the *Iliad* and the *Odyssey*. The armor of one is adorned with figures from the *Odyssey*. The torsos belong to Roman times, but their types originated in the Hellenistic period. The originals were probably designed to stand in a library with a seated figure of Homer between them.—W. M. RAMSAY, *Syro-Cappadocian Monuments in Asia Minor* (pl. 6; 10 cuts). The Syro-Cappadocian art (sometimes called Hittite) is the precursor of the Phrygian. The ugly monument at Fassiler (Sterrett, *Wolfe Expedition*, p. 164) is published and discussed. [A full summary of the contents of this paper, including a description of the monument, is

given under *News* on p. 369 of this volume.] Various details of Sterrett's description are corrected. Hirschfeld's division between an eastern and a western group of Syro-Cappadocian monuments (*Berl. Akad. Abhandlgn.*, 1885, 1886) is controverted in detail.—J. H. MORDTMANN, *Inscriptions from Salonichi and Thessaly*. Five inscriptions. No. 1 is *CIG*, II, 1988, and consists of an inscription of thirteen hexameter lines in memory of Secundion, and one of two distichs also in memory of Secundion. On the same stone is a short inscription of later date to Julia Secunda. No. 2 is a late sepulchral inscription to Auphonia Euporia. No. 3 is a fragmentary list of names. No. 4 consists of two short fragments of a late date. No. 5, from the peninsular Magnesia, is an inscription of 37 lines, containing a decree of the Spalauthrians in honor of Lysias, son of Epitelos. It is now in Constantinople.—A. CONZE, *The so-called Venus Genetrix* (pl. 4; 3 cuts). Four examples of this type are added to the list of 72 given by Reinach (*Gazette archéol.*, 1887, pp. 250 ff., 271 ff.). The first is a marble statuette which was in private hands in Athens in 1885. The head belongs to the figure, and shows the same type as that of the statue in the Louvre. The second is a torso from Pergamon now in Berlin, the third a torso in Athens, the fourth a fragment in Mykonos. This type is referred to the end of the fifth or beginning of the fourth century B. C. The original was perhaps the Aphrodite *ἐν κίπρῳ* of Alkamenes. No. 38 in Reinach's list is a marble statuette now in Athens. It is not an Aphrodite, but probably a votive figure of a girl. This type also belongs to the end of the fifth century.—R. KOLDEWEY, *The Porch of the Athenians at Delphoi*. The writer expressed the opinion (*Mith.*, 1884, p. 264 f.) that the polygonal retaining-wall formed the back of the porch, and that the anathemata mentioned in the dedicatory inscription stood on a base 0.90 m. high and 1.34 m. wide at the back of the porch. This opinion is maintained against the criticisms of Pomtow (*Beiträge z. Topographie v. Delphi*, Berlin, 1889).—M. G. DEMITSAS, *Unpublished Inscriptions*. Eight inscriptions, all sepulchral and of late date. Two are from Amisos on the Black Sea, one from Kerza or Karousa (6 hours from Sinope), three from Kabzas (16 hours from Amisos), eight from Amaseia (formerly called Belegradon), one from Dyrrachion.—**MISCELLANIES.** P. G. ZERLENTIS, *Inscriptions*. A sepulchral inscription from Syros and two lines of an honorary decree from Oraxes.—**DISCOVERIES.** A short account is given (by P. W.) of the discoveries in the dome-tomb at Vaphio near Amyklai. [For full description of same, see *JOURNAL*, pp. 380-1; 493-5.]

HAROLD N. FOWLER.





Holm, Daguerre

1



2



3

MARBLE RELIEFS

From the excavations of the American School
AT IKAPLA

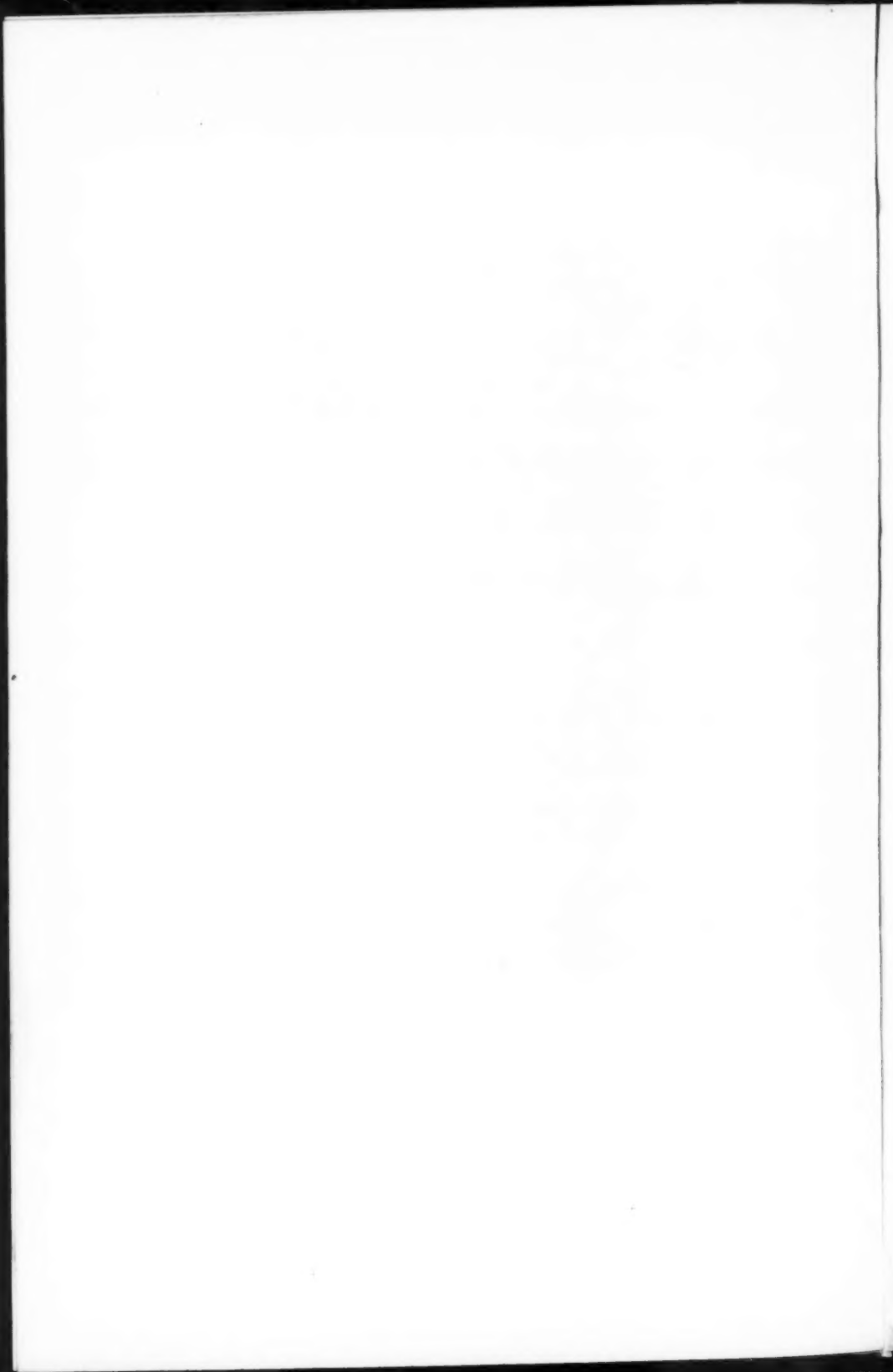




Hedrick Bujordan



MARBLE TORSO
From the excavations of the American School
AT IALAIIO-STAMATA





FRAGMENT OF MARBLE RELIEF
FROM THE EXCAVATIONS BY THE AMERICAN SCHOOL
AT IKARIA.

41.

